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AN INTERMEDIATE BOOK

OF

ENGLISH COMPOSITION

By

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SECOND EDITION

REVISED AND PARTLY REWRITTEN

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PREFACE TO THE FIRST EDITION

This book is an attempt to deal with English Composition in a comprehensive manner, and conforms fully to the requirements of the Intermediate students of Indian Universities. The plan followed is a time-honoured one, though some new features have been incorporated in it. A fairly high standard has been maintained all through the book, so that it may very well be used by B.A. students as well.

In most college classes in composition no consistent plan of work is followed; the use of some book will be an advantage, as it will help to secure continuity in the work.

The chapter on translation is mostly the work of Mr. W. Alam Shah of the Forman Christian College, to whom thanks are hereby rendered.

The book as a whole has received the encouragement and assistance of many of my colleagues. I wish to thank them all.

F. C. College, S. M.
Lahore

PREFACE TO THE REVISED EDITION

It is some years now since "An Intermediate Book of English Composition" was first published. The book has been out of print for some time. I was unable, owing to absence from the country and other reasons, to undertake the work of revising the book for a new edition. The book is now being placed before the public in a completely revised form. The original arrangement has been retained, but all the chapters have been carefully looked through and a new chapter on Dialogue writing has been added. Considerable additions have been made to the Exercises in most chapters. A list of the more usual idiomatic phrases is given at the end of the book.

This book does not claim to be "English Composition made easy"; there are no shortcuts to the acquisition of a sound knowledge of English. The student must use his intelligence and practise the art of writing. I believe, however, that the student will find in this book material to work on and instruction in methods of writing. I have tried to keep in view the problems that are peculiar to Indian students: having had experience of teaching in three different Indian universities I may claim some knowledge of those problems.

I shall be glad to have criticisms and suggestions from teachers and others who may use this book. It may be possible to make alterations in the book in a later edition in the light of such criticisms and suggestions. Meanwhile I hope the book will meet the needs of teachers and students in our colleges.

ST. STEPHEN'S COLLEGE, DELHI — S. M.

Naseem Faiz

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I. INTRODUCTORY

What is Composition? In its wider sense "Composition" means the expression of our feelings, thoughts, ideas, and desires by means of words. Words may be written or spoken: so composition is necessarily of two kinds—written and oral. Both these forms of composition are equally important and are very closely connected. We have to be as careful in the choice and use of our words in speaking as in writing. If we learn to speak clearly and exactly we shall be able to write exactly and clearly.

But writing requires greater clearness and exactness than speaking does. In speaking, what we have to say can be made effective by the tone of our voice, the expression on our faces, and by the movement of our hands, but in writing we have to depend entirely on the sense conveyed by the words we use. So a great deal of accuracy is needed in writing. Lord Bacon, the great writer who lived in the days of Queen Elizabeth and King James I, said that writing makes an exact man. Writing tends to make a man exact because he cannot write well about a subject unless he knows the subject well. To write well you have to be clear in your own mind as to what you are going to say. *Have something to say,* is the first requirement of all writing. Only by being clear and definite in your own mind about what you are going to write can you make your writing clear and interesting to the reader.

Practice. In order to improve your English composition you must keep on writing, because, for

ordinary people, it is practice alone that makes perfect. There are numerous subjects for you to write on: you see interesting scenes of various kinds; you meet interesting characters in School, in College, in the market-place and in the street; you see funny sights on the road and on the play-ground; great and small things are happening in the world every day; all these offer you themes to write upon. Apart from helping to develop your powers of composition, the constant habit of writing on all kinds of subjects will increase your general information.

Observation and Imagination. There are various kinds of composition, and in all these imagination and observation are necessary. In a piece of purely descriptive writing, when you are describing a scene or a building or a journey for example, your observation counts for very much. Unless you have carefully noticed the details of the scene or building or journey, your description will be flat and uninteresting. Therefore you must observe carefully. Keep your eyes open always, and *notice* things.

All good writing needs imagination. In description, in the essay, in the short-story, everywhere imagination is needed. You may have to describe a thing which you have not actually seen or experienced: for instance, if you are describing the adventures of a Rupee, you would have to use your imagination; you must see with your mind's eye a rupee passing from hand to hand, see what happens to it in the hands of men of different character, and so on. Or, again, if you were describing a street accident, you would have to imagine an accident first; your description may be based on something that you have actually seen, but your writing must include the feelings of the person or persons involved in the accident, and that needs imagination. Give your imagination free play.

Conversation. Speaking in English as often as possible is very helpful in the development of one's powers of expression. We speak a hundred times more than we write. A good deal of our speaking has to be done in the vernacular; but the student may profitably increase the amount of his English conversation. If we take care to speak in correct and idiomatic English whenever we speak in that language, our written English will be all the better for it.

Reading. Further, a good deal of reading must be done. To write well a full mind is required, and reading is one of the best means of making the mind full, though reading alone is not sufficient. Our reading exercises a very great influence on our composition. Reading good books gives you information of various kinds. Books influence your style by making you familiar with certain ways of expression and certain modes of thought. But you must be careful that you read only good books. There are so many good books to be read that we have no time to read cheap, trashy, and bad books. Avoid reading badly written newspapers, and cheap magazines and sensational books of all kinds. Badly written books have a very bad influence on style, and if you acquire a bad style in your early days, it will not be easy to shake the style afterwards.

You must constantly consult your teacher as to what you must read. You may read the leading articles in good newspapers and magazines. But avoid imitating the language of the ordinary newspaper reporters, especially that of sports reporters, because they use worn-out and hackneyed expressions and catch-phrases of all kinds. Novels by well-known writers make good light reading, and they can be made the means of acquiring a balanced style of writing. You have plenty of serious reading prescribed for you in your curriculum, and novels can be read without much strain. As far as

composition is concerned good light reading can serve the same purpose as more serious reading does.

If you form a habit of reading you will be in constant touch with thoughts and ideas. Reading is one of the most pleasant and valuable pastimes you can have.

Here is a suggested reading list of "novels":

For the First Year:

1. Robinson Crusoe, by Daniel Defoe.
2. Gulliver's Travels, by Jonathan Swift.
3. The Vicar of Wakefield, by Oliver Goldsmith.
4. Tales from Shakespeare, by Charles and Mary Lamb.
5. Silas Marner, by George Eliot.
6. The Heroes, by Charles Kingsley.
7. It is Never Too Late to Mend, by Charles Reade.
8. Lorna Doone, by R.D. Blackmore.
9. The Treasure Island, by Robert Louis Stevenson.
10. East Lynne, by Mrs. Henry Wood.
11. Eric, by F.W. Farrar.
12. The First Men in the Moon, by H.G. Wells.

For the Second Year:

1. The Pilgrim's Progress, by John Bunyan.
2. Ivanhoe, by Sir Walter Scott.
3. Talisman, by Sir Walter Scott.
4. Kenilworth, by Sir Walter Scott.
5. Pride and Prejudice, by Jane Austen.
6. The Last of the Mohicans, by James Fenimore Cooper.
7. The Pathfinder, by James Fenimore Cooper.
8. Children of the New Forest, by Captain Marryat.
9. Masterman Ready, by Captain Marryat.
10. The Three Musketeers, by Alexandre Dumas.

11. Henrietta Temple, by Disraeli.
12. The Pickwick Papers, by Charles Dickens.
13. David Copperfield, by Charles Dickens.
14. The Cloister and the Hearth, by Charles Reade.
15. Barchester Towers, by Anthony Trollope.
16. Adam Bede, by 'George Eliot'.
17. Tom Brown's Schooldays, by Thomas Hughes.
18. Hereward the Wake, by Charles Kingsley.
19. John Halifax, Gentleman, by Mrs. Craik.
20. The Last Days of Pompeii, by Lord Lytton.
21. Dr. Jekyll and Mr. Hyde, by R.L. Stevenson.
22. Kim, by Rudyard Kipling.

These are only a few names. You have probably read some of these books. There are many other books which may be read with profit. Read them with an eye for fine phrases and beautiful passages. Sometimes you should read some good passages aloud so that your ears may become accustomed to the sound of good English. You must gain a sense of the beauty and value of words. It is best, on the whole, not to imitate any writer consciously, although we have instances of some famous writers who in their early youth imitated other writers and later developed a beautiful, clear style of their own. One good practice is to write from memory a striking passage that you have read, and compare what you have written with the original.

You must set up a high standard for yourself in your composition, as in all other things. You must not be easily satisfied. In fact, without a certain amount of discontent there can be no progress in any department of life. You must revise and correct what you have written. In the writings of even great writers there are defects which could have been avoided with a little care. You must always read over what you have written and remove all inaccuracies and defects of expression that you can detect.

II. VOCABULARY AND THE RIGHT WORD

VOCABULARY. In order to be able to write well we must first of all have a sufficiently large stock of words in which to express our thoughts. The English language is a growing language; many new words come into existence every year. Apart from obsolete or technical words there are over 300,000 words in the English language. Ordinary grown up people use between 3,000 and 4,000 words. The vocabulary of the average Intermediate student in India may be between 1500 and 1800. One way of enlarging the vocabulary is to develop what may be called the **Dictionary Habit.** Whenever you come across a new word, consult a good dictionary. Read the definition given there, and read also the derivation of the word. This will fix the word in the memory as mere reading of the meaning will not. English words are derived from the old Anglo-Saxon, Greek, Latin, Old French and many modern languages. For instance, take the word "derivation," which has been used above. If you consult the *Concise Oxford Dictionary* you will find that the definition of "derivation" is "*Obtaining from a source; extraction, descent; formation of word from word or root, tracing or statement of this.*" Now if you merely read this definition and put away the dictionary, you will most probably forget the word. But if you go on to study the pronunciation and the derivation, you will most probably not forget the word. You find that "derivation" is derived ultimately from the Latin word 'Rivus' which means "a stream". Think of a stream

flowing from a source, and you cannot easily forget the word "derivation" or its meaning. Looking for the derivation of words is both profitable and interesting.

THE RIGHT WORD. Robert Louis Stevenson has said, "The difficulty of Literature is not to write, but to write what you want." A large part of the difficulty lies in the choosing of the right word. Often we have more than one word before us out of which we must choose the one word we want. The effectiveness of all writing depends upon the use of *the* right word in each place. The sound of a word is an important thing, but far more important is the meaning of it. In speaking and in writing it is essential to select the words that express the exact shade of meaning we have in mind.

Synonyms. There is, of course, no difficulty in distinguishing between words which stand for very different things, as *cat* and *dog*. But when we have to choose between two words that have very similar meanings, some difficulty arises. Words which have the same meaning are called synonyms. There are a large number of words in English with more or less identical meaning. This is due to the fact that words signifying practically the same things in Old English or Anglo-Saxon and Latin and other languages have been taken into English. But in many cases there are differences in the meanings and uses of the so-called synonyms. One word is perhaps more dignified than another, or more emphatic. Some words are used only in certain connections and places and not in others. For instance, the words *elder* and *older* are synonyms, but they are used in different senses. We say, "He is my elder brother," but we do not say, "This tree is elder than that one." A College student once wrote "in the pillars of the newspapers," meaning thereby the *columns* of the newspapers. Column and pillar may be considered to be synonyms when they mean a particular kind of support for arch,

cornice, etc.; as, "The pillars (or, columns) of this house are made of stone." But the two words cannot be interchanged when we speak of the columns of a paper, or the column of mercury in a barometer. It is said that someone once wrote "*aperture* of the Institute", instead of "the *opening* of the Institute." "Aperture" and "opening" may be treated as synonyms when they mean a gap or hole, but "opening" alone is correct when we speak of the commencement of an institution. "Hebdomadal" means "weekly"; but we cannot say, "His hebdomadal wages are five rupees."

Synonyms may be used for the sake of variety. But in certain contexts one word cannot be substituted for another without spoiling the effect of the phrase or sentence. Thus, though "sweat" and "perspiration," are synonyms, in the sentence "In the sweat of thy face shalt thou eat bread," "perspiration" cannot be substituted for "sweat" without marring the sentence.

Exercise

Distinguish between the words in each of the following pairs, and make sentences to illustrate the use of each:—

Habit, custom; faults, defects; stop, stay; large, great; give, grant; old, aged; empty, vacant; divide, separate; new, fresh; alter, change; answer, reply; confess, admit; clothe, dress; modern, recent; union, unity; receive, accept; worth, value; employ, use; protect, defend; little, small; amusement, recreation; immense, enormous; part, portion; duty, obligation; essential, needful; house, home.

Malapropism. Just as there is need to discriminate between so-called synonyms, there is need also to guard against confusing between similar-sounding or similar-looking words. For example, "lose" and "loose" are pronounced alike, but they are very different in meaning. "Accept" and "except" sound almost alike, but it would be ridiculous to say, "All *accept* James died in the war," when what is meant to be said is, "All *except* James

died in the war."

There is a character called Mrs. Malaprop in Sheridan's play, *The Rivals*, who always misuses words in a very ludicrous fashion. She uses 'reprehend' for 'comprehend,' 'progeny' for 'prodigy', 'conjunction' for 'injunction,' and so on. Mistakes of this kind are known as malapropisms, or Malaprops. Most of such mistakes are due to ignorance and carelessness, especially carelessness. The rule to be borne in mind is, "Never use a word when you are not sure of its meaning, and be careful in the use of words." We find such mistakes of carelessness as these: "My *deer* Rama," "Four *weaks* make a month", "I cannot *here* you," and so on. Mistakes of this kind are inexcusable.

Care should be taken in the use of

1. Words that are spelt alike but are pronounced differently.

2. Words that are both spelt and pronounced alike but have different meanings, (called *homonyms*).

3. Words that are pronounced practically alike but are spelt differently.

In all these we may include the confusion between different parts of speech that is so often found in the writings of students and others.

Ruskin says, in his *Sesame and Lilies*, "You must get into the habit of looking intensely at words, and assuring yourself of their meaning, syllable by syllable, nay, letter by letter.........You might read all the books in the British Museum......and remain an utterly 'illiterate', uneducated person; but....if you read ten pages of a good book letter by letter—that is to say, with real accuracy—you are for ever more in some measure an educated person. The entire difference between education and non-education (as regards the merely intellectual part of it) consists in this accuracy."

"A few words well chosen and well distinguished

will do the work that a thousand cannot...... Yes, and words, if they are not watched, will do deadly work sometimes......."

The following are examples of common mistakes:—

The *whether* being very fine, we went out for a ride [should be '*weather*'].

The *deceased* man who came to the hospital last week is now quite well [should be '*diseased*'].

An *illusion* was made, the other day, to the evil *affects* of drink [should be '*allusion*' and '*effects*'].

Zaffar Khan sent his *complements* to Abdul Qadir [should be '*compliments*'].

The *elicit* trade of liquor is a crime [should be '*illicit*'].

Exercises

(A) Distinguish the meanings of the following words, each of which has more than one meaning, and, in most cases, a different pronunciation according to the meaning. Construct sentences to illustrate the different meanings. Use a good dictionary.

1. Bow. 2. Desert. 3. Close. 4. Contest. 5. Entrance. 6. Gill. 7. Minute. 8. Tear. 9. Wind. 10. Wound.

(B) Give the different meanings of the following words and use them in sentences. Add to the list more words of the same kind.

1. air. 2. back. 3. bay. 4. bore. 5. butt. 6. capital. 7. case. 8. charge. 9. corn. 10. crop. 11. cross. 12. die. 13. grave. 14. ground. 15. grub. 16. hold.

(C) Distinguish in meaning the words in the following group. Make sentences to illustrate the correct usage.

1. Berth, birth. 2. Bear, bare. 3. Fair, fare. 4. Heel, heal. 5. Air, heir. 6. Hair, hare. 7. Foul, fowl. 8. Feet, feat. 9. Guilt, gilt. 10. Hue, hew. 11. Assent, ascent. 12. Currant, current. 13. Stationary, stationery. 14. Beach, beech. 15. Wring, ring. 16. Write, rite. 17. Wrap, rap.

Practice, practise; wither, whither; reverend, reverent;

contend, content; principal, principle; eligible, illegible; prodigy, progeny; patrol, petrol; statue, statute; council, counsel; eminent, imminent; virtuous, virtual; emigrate, immigrate; avert, revert; effective, effectual; epitaph, epithet; facility, felicity; born, borne; judicious, judicial; official, officious.

Obsolete and Archaic Words. There are some words which were in common use at some former time and are used only very rarely now. Words which are no longer in ordinary use are known as archaic words. In some of the older writers like Shakespeare, we find words which are now either entirely obsolete or are used on rare occasions in poetry and by writers who want to give an old fashioned flavour to their writings. Sometimes again these words are used by affected persons who like to be different from other people. It is best to use only those words which are sanctioned by *good modern usage.* The Indian student learns most of his words from books, and so he is in danger of using indiscriminately words which he sees in the works of authors of the sixteenth, seventeenth, and eighteenth centuries. To this class belong such words as these: albeit (although), anon (soon), anent (concerning), damsel (girl), dight (adorned), doff (take off), don (put on), ere (before), erst (formerly), hereto (to this), howbeit (nevertheless), peradventure (perhaps), prithee (I pray you), quoth (said), spouse (wife or husband), thither (to that place), trow (think), whilom (formerly), wot (know), yclept (called).

Students may think that the use of some of these lends dignity or charm or quaintness to their writing, but it is best to avoid these and similar words altogether, because they are often misused. "Methinks," for instance, which also is an archaic word, means "it seems to me," but is often used as if it meant "I think."

Exercise

What words should be used in place of the following?
Well-nigh; sans; trow; haply; maugre; varlet.

Provincialisms or dialect, and foreign words. Just as archaic words are to be avoided because they are not current in modern English, it is best to avoid words which are used only in certain parts of the English-speaking world, or in other ways have a limited currency. The Indian student does not come across many provincialisms in the English he hears, but he may meet them in some of the novels and short stories he reads. It is best, also, to avoid the use of some peculiarly American words and phrases which may be found in American novels and magazines. In the stories of Mrs. Gaskell, Miss Maria Edgeworth, Walter Scott, Robert Louis Stevenson, O. Henry, Quiller-Couch and many other writers, and in the poetry of Burns, Yeats and others we meet with provincialisms of various kinds. In them most often the dialect is used to give 'local colour,' to the stories.

The ordinary Indian student needs no warning against "foreign," words and phrases, because he does not know many of them. There are some "foreign," especially French, words, which are now almost naturalised in English; but a number of foreign words are used without any real necessity. If any foreign words are used they must be spelt (and pronounced) correctly.

Technical Terms. If we were writing an essay on electricity, we should have to use some scientific words; similarly if we were writing on a philosophical subject we should have to use words which are peculiar to the language of philosophy. Terms which belong specially to any science, art, or craft are known as technical terms. To use technical words in ordinary language is pedantic. And often technical words are misused in ordinary speech. "The boy had climbed his

neighbour's apple tree and was plucking an apple; at that *psychological moment* the owner of the tree came there." Here "psychological moment" is misused and is almost slang. Similarly the word "percentage" is wrongly used in sentences like "A large percentage of the sheep were slaughtered."

Colloquialisms. There are a number of words and expressions that are commonly used in colloquial speech but which should on the whole be avoided in literary English. Expressions such as "a good many," "all right," "I've got to," "such a lot," are allowable in conversation, but in literary English, whether written or spoken, they should not be used. In dialogues some colloquialisms may be introduced for the sake of realism, but even there they should be used sparingly and properly.

Slang. Slang is even further removed from literary English than is Colloquialism. One definition of slang is, "Language of a high colloquial type, considered as below the level of standard educated speech." The peculiar language used by "persons of a low or disreputable character" is also called slang. The use of slang in writing is a sign of lack of culture. Even in speech it is to be discouraged. *Jolly good, jolly glad, awfully glad, comfy, rotten* (very unsatisfactory) *my eyes, Oh boy* (American expression denoting excitement or admiration), *cop* (policeman) *dry up,* are all slang. It may be said that "*nice*" as often used in common speech is slang; it is surely the most overworked adjective in the English language. "My boss was very *nice* to me this morning." Here "nice" does not convey any precise meaning. So, too, in "The cows are eating the *nice* green grass" and "I read a *nice* book to-day."

Cliches or Hackneyed Phrases. Allied to colloquialisms and slang are hackneyed phrases. Some expressions have been so repeatedly and commonly used,

that the use of them again is unpleasant and makes the writing commonplace. *Each and every, nook and corner, there and then, every now and then, leave severely alone, psychological moment,* are all examples of hackneyed phrases found in very common use in India. They are used by a certain class of journalists, and therefore language in which a large number of worn-out stock phrases are used is sometimes called Journalese. If you read an account of a cricket or tennis match in some daily paper, you will get plenty of the journalists' favourite expressions. It may not be possible to avoid using cliches altogether, but we must avoid falling into the habit of employing them frequently.

Contractions. For the sake of convenience we often use short forms of different kinds. We say "don't" for "do not," "can't" for "cannot," "I've" for "I have," "exam." for "examination," and so forth. These are perfectly legitimate in speech, but in written composition it is best to use the complete forms of words and phrases. Avoid also the use of such contractions as "ans." for "answer," "&" for "and." Numbers, too, should be written in words as far as possible. Thus instead of writing "12 men went to mow," write "*twelve* men went to mow."

EFFECTIVENESS. A great deal of care is necessary, then, in selecting the right word. Having taken care not to use the words against which warning has been given, it is necessary to select the word that exactly fits the shade of meaning that is intended to be conveyed, and which makes the writing effective. If you study the writings of various writers, you will notice that most often **the short and familiar word is more effective than the long and far-fetched word.** Here is a passage from Bunyan's *The Pilgrim's Progress*: "Now, I saw in my dream, that thus they sat talking together till supper was ready.

So, when they had made ready, they sat down to meat. Now, the table was furnished with fat things, and wine that was well refined; and all their talk at the table was about the lord of the hill......" The words in this passage are all simple, ordinary words; yet they express the meaning of the writer quite clearly, and there is a simple dignity in the passage. Now, the whole of *The Pilgrim's Progress* is written in this simple style: there are very few high-sounding or uncommon words. As Macaulay has said, "The vocabulary is the vocabulary of the common people. There is not an expression, if we except a few technical terms of theology, which would puzzle the rudest peasant. We have observed several pages which do not contain a single word of more than two syllables. Yet no writer has said more exactly what he meant to say." We may also add that few books are more effective than *The Pilgrim's Progress.* What really makes any writing great is, of course, the greatness of the sentiments expressed in the writing and the greatness of the writer's ideas. But words have their part, too, in lending dignity and vigour to a piece of writing. Some subjects require to be written in a manner in which big words and long sentences have a legitimate place. But most subjects need only a vocabulary of simple words.

Students often make the mistake of thinking that they should use in their writing as many big words as possible. This, as we saw above, is a mistaken notion. Dr. Johnson was sometimes in the habit of writing in a very pompous style. He could use very ordinary and simple words when he liked but at times in conversation and writing he employed far-fetched and high sounding words. Oliver Goldsmith once said to Dr. Johnson, "If you were to write a fable about little fishes, doctor, you would make the little fishes talk like whales." "To make little fishes talk like whales" is one of the dangers

of students' compositions.

Study this passage carefully: "Consider the lilies of the field, how they grow; they toil not, neither do they spin: and yet I say unto you, that even Solomon in all his glory was not arrayed like one of these." This undoubtedly beautiful passage, taken from the Bible, does not depend for its effectiveness on any far-fetched words or high-sounding epithets. Further, notice that the passage is vivid and effective because the words used are concrete and specific. Instead of saying "the lilies of the field" the speaker might have said "flowers," and instead of "Solomon in all his glory" he might have said "the most glorious of kings." But the speaker chose those particular words in preference to more general and abstract terms, because he knew that **concrete and specific terms are more effective and picturesque than abstract and general terms.**

In description especially, the use of concrete details makes the picture clear and vivid. Much depends on the use of adjectives that call forth pictures before the reader's eyes. Adjectives like *awful, cute, elegant, fine, grand, horrid, splendid*, are vaguely used and create no specific impressions. It does not therefore follow, however, that these words have no value. Used properly every word has its place; but words should not be used without careful consideration of their meaning, sound, and effectiveness. In Dickens's *A Christmas Carol* there is a well-known character called Scrooge; this is how Dickens describes him:

"Oh! but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! Hard and sharp as flint, from which no steel had ever struck out generous fire; secret, and self-contained, and solitary as an oyster. The cold within him froze his old features, nipped his

pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice."

This is surely far more effective than saying merely that Scrooge was a very miserly old man, and that he was a very cold-hearted fellow.

Abstract and general terms are useful, however, in argument and for rhetorical purposes. In an oration the sonorous effect of long and uncommon words may be used to advantage. But even here it is not always necessary to hunt for the long word or for abstract terms. Study the following paragraph. It is taken from a speech of Ruskin's.

"The first of all English games is making money. That is an all-absorbing game; and we knock each other down oftener in playing at that, than at foot-ball, or other roughest sport: and it is absolutely without purpose; no one who engages heartily in that game ever knows why. Ask a great money-maker what he wants to do with his money,—he never knows. He doesn't make it to do anything with it. He gets it only that he may get it. "What will you make of what you have got?" you ask. "Well I'll get more," he says. Just as, at cricket, you get more runs. There's no use in the runs, but to get more of them than other people is the game. And there's no use in the money, but to have more of it than other people is the game. So all that great foul city of London,—rattling, growling, smoking, stinking,—a ghastly heap of fermenting brickwork, pouring out poison at every pore,—you fancy it is a city of work? Not a street of it! It is a great city of play; very nasty play, and very hard play, but still play. It is only Lord's cricket ground without the turf:—a huge billiard table without the cloth, and with pockets as deep as the bottomless pit; but mainly a billiard table, after all."

We may sum up what we have said above by saying that our choice of words should be guided by good modern usage, and by considerations of effectiveness; that for the sake of effectiveness we need not go out of our way to find big words or rare words. We shall now go on to discuss a further consideration that may weigh with us in our choice of words. Writing is an art, and it must be treated as such. It is not enough that our writing should be correct and vigorous; if possible, it should also sound well. It happens not uncommonly that little difference is made in point of clearness or vigour by the use of any one of two words before us; in such cases we should choose the word that would make the sentence sound better. If a word makes the sentence too jingling, it should be avoided. Combinations of words like "entirely mechanically propelled," "unquestionably largely true," are not pleasant to the ear.

Read aloud the following passages:

"For, lo, the winter is past, the rain is over and gone; the flowers appear on the earth; the time of the singing of birds is come, and the voice of the turtle is heard in our land." *The Song of Solomon.*

"Flowers, for example, that are so pathetic in their beauty, frail as the clouds, and in their colouring as gorgeous as the heavens, had through thousands of years been the heritage of children—honoured as the jewellery of God only by *them*—when suddenly the voice of Christianity, countersigning the voice of infancy, raised them to a grandeur transcending the Hebrew throne, although founded by God himself, and pronounced Solomon in all his glory not to be arrayed like one of these." *Confessions* of De Quincey.

There is undoubtedly a melody in these sentences; and this melody is secured by the skilful choice and arrangement of words. In the first of the passages

quoted above, if we change some of the words and alter the order of the words slightly, the melody will be lost: "The winter is over and the rain is finished. The time when birds sing is approaching, and we can hear the cry of the turtle in our land."

Although it is good to be able to introduce melody or euphony into our writing, the young student should not strive too much for it. "Take care of the sense, and the sounds will take care of themselves." The student's first aim should be to write accurately and to express his meaning with lucidity.

Exercises

I. Find synonyms for each of the following words, and show, by using them in sentences, how they differ.

Admit, advice, accomplish, ask, beautiful, begin, careful, cause, character, contrary, fatal, freedom, give, harsh, help, kind, know, look, mild, new, obtain, pardon, quiet, resolute, similarity, teach, use, value, win, wonder.

II. The words in the following groups are closely related in meaning. Distinguish them in meaning and make sentences to illustrate them.

1. Old, ancient, aged, antique.
2. Refuse, reject, deny, decline.
3. Kill, slay, murder, assassinate, slaughter, massacre.
4. Force, compel, coerce.
5. Tremble, quiver, shake, shiver, shudder, quake.
6. Foolish, silly, senseless, irrational, nonsensical.
7. Hard, firm, inflexible, unbending, stubborn.
8. Great, grand, noble, imposing, sublime.
9. Pay, salary, wages, remuneration.
10. Misery, unhappiness, wretchedness, misfortune.
11. Alter, change, vary, diversify.
12. See, behold, look, discern, espy, perceive.
13. Get, gain, obtain, acquire, win, earn, procure.
14. Cool, cold, chill, frigid, icy, dispassionate, unenthusiastic.
15. Hole, den, cave, opening, aperture, chasm, gap.

16. Wealth, riches, property, money, opulence, affluence, prosperity.
17. Broad, wide, extended, extensive.
18. Shoes, boots, slippers, sandals.
19. Wish, desire.
20. Calm, quiet, peaceful, serene, tranquil, placid, restful.

III. The words in the following pairs are somewhat similar in sound, and are often confused with each other. Distinguish between them and make sentences to illustrate their use.

Extract, extricate; continuous, continual; perpetrate, perpetuate; contagious, contiguous; resource, recourse; inherent, inherit; apathy, antipathy; prescribe, proscribe; exercise, exorcise; venal, venial; injection, injunction; ingenious, ingenuous; legislation, legislature; observation, observance; masterful, masterly; luxurious, luxuriant; credible, creditable.

IV. Some words are wrongly used in the following sentences. Correct the sentences by finding out the wrong words and substituting the right ones.

1. Lateef was called "Late Lateef" because he always went lately to school.
2. Rama was a very credible man, and believed even the most incredulous of stories.
3. The doctor gave me four injunctions for malaria.
4. I was excepting William by the four-thirty Express, but he has not come.
5. The new motor-car we have bought is very luxuriant.
6. Mr. Higginbottom has a very thriving practise in this city.
7. The injury which Nand Kishore received yesterday is said to be fateful.
8. Luckily Kishen escaped this eminent danger.
9. The sign-post before a drinking-house had these words on it, "Bear sold hear".
10. The red roses in front of David's house accented the general pink colour of the house.
11. A son should be reverend towards his father.

12. I have been studying so hardly that I think that I have a right to pass.

13. The whole house came down with a clash when it was stricken by lightening.

14. Abdul Rahim, who is accused of murder, has been baled out.

15. In order to perpetrate the memory of the late Sir John Buckingham a scholarship has been instituted in his name.

16. The price of a patrol having gone up the 'bus fair has been increased.

17. There is nothing so refreshing as a cold bathing early in the morning.

18. The resent riots were caused by parents interfering in the quarrels of children.

19. The method of warfare adapted by the enemy was very ingenuous.

20. Modern psychologists think that corporeal punishment should not be given to children.

V. Give as many *adjectives* as possible to describe the objects given below.

A river, a mountain, eyes, a face, your College building, the tiger, the moon, the sky, a rat, a neck-tie, clouds, a mango.

VI. Substitute more common words for the words italicised in the following sentences:—

1. It was *habitual* with him to go for a walk every morning.
2. He behaved in a very *irrational* manner.
3. He has been very *amicable* towards me all along.
4. Jack had an *immaculately* white collar on.
5. There are a large number of *charlatans* going about calling themselves doctors.

VII. Fill up the gaps in the following sentences by putting in words expressing the opposite of the words italicised. (Most words have their opposites. Thus "adversity" is the opposite of "prosperity," "strong" the opposite of "weak," and so on. These are also called **antonyms**. Antonym is the opposite of synonym).

1. Rama is *short* but Krishna is——

2. There is no *pleasure* that is not accompanied by some——

3. I am *pleased* with Basant Lal on account of his *success*, but I am——with Sohan Lal because of his——.

4. Syed *agrees* with me, but Majid——from me.

5. The light given by a lamp is said to be *artificial*, but the light of the sun is said to be——.

6. His conduct deserves *contempt* rather than——.

7. We must be *active* in doing good, but when others do us wrong we must be——.

8. What is required of a student is *deep* scholarship, not——cleverness.

9. *Remember* to do *good*, but——to do——.

10. *Rich* men should help—people.

VIII. The following sentences are unpleasant to the ear, because the words are not properly chosen. Re-write them so as to make them more pleasant. Do not alter the sense of the sentences.

1. Happily, he quickly came back.
2. The bright light quite dazzled me.
3. The solution of the intricate problem was facilitated by the action of the State.
4. Further her father rather severely scolded her for her temper.
5. "The cat creeps gradually nearer it, until it can spring on it. Then it will play with it till it is nearly dead and then it will eat it."
6. Meat is less easily assimilated than fish.
7. If one has one's dear ones near one always, one's life becomes a happy one.
8. Roses and lilies and many a lovely flower grew there prolifically.
9. A light shone on him, a gentle light at first; but soon it became the brilliantest he had ever seen.
10. This shirt is so shabbily stitched that I should be ashamed to show it even.

IX. The following sentences contain colloquialisms, slang, provincialisms, and archaic words. They are italicised.

Remove them and put in their place words and phrases of a more literary kind.

1. Beaumont and Fletcher were *pals* and they wrote plays together.

2. The boys who created the *row* were punished by the Headmaster.

3. The Punjabi is a *nice* big fellow, with a *nice* and pleasant face.

4. I think Rama is a *blooming* idiot to have behaved like that.

5. The hotel was a good one and we were very *comfy*.

6. Every student is subjected to an *exam.* and it is *rotten* for him.

7. *Albeit* I worked hard I failed in the examination.

8. I saw a fair *damsel* walking in the garden without her veil on.

9. She realised that she was seen by a man and *anon* she hurried into the house.

10. I *bike* down to College every day.

11. The professor asked a question. I was just getting up to answer it, but at that *psychological moment* Govind got up and answered it.

12. On the Founder's Day of the institution a *photo* of all the students was taken.

13. 'What is the price of this new car?' I asked. 'The price,' *quoth* the dealer, 'is six thousand rupees.'

14. The Taj Mahal is a tomb built by Shah Jehan over the grave of his wife; it is *just lovely*.

15. Dr. Johnson was a great talker and was very fond of tea. A cup of tea and someone to talk to gave him *transcendental* pleasure.

16. Bankim Chander seems to think *an awful lot* of himself.

17. 'What you say is utter *bosh*,' said the teacher to Gopal.

18. '*Prithee*, will you lend me your fountain-pen?'

19. We *clomb* the hill together and reached the top.

20. I *reckon* a half boiled egg is easier to digest than a full-boiled one.

III. A REVISION OF GRAMMAR

Correct writing must precede fine writing. It is not enough to be able to select the right and effective word, it is necessary to be able to use the words in accordance with the principles of grammar. Grammar and Composition are often treated as two distinct subjects; but they have the closest connection with each other. Words must be used in the proper form, and the different words in a sentence must be connected grammatically.

The number, gender, person, and case of words must be correct. The changes which have to be made in words according to the needs of grammar are called *inflexions* and the branch of grammar dealing with inflexions is called **accidence.** The branch of grammar dealing with the construction of sentences is called **syntax.** The student is expected to have a fairly sound knowledge of grammar. A good book of modern grammar must always be consulted. It is well to bear in mind that without a knowledge of the more important rules of grammar good composition is impossible.

We shall here consider some of the more important rules of grammar bearing on composition.

NOUNS: number. The plurals of nouns must be accurately formed. The common form of plural is made by adding 's' or 'es' to the noun. *E.g.*, boy, boy*s*; sky, ski*es*; canto, canto*s*; mango, mango*es*; monarch, monarch*s*; branch, branch*es*.

Some nouns ending in *f* or *fe* change the *f* or *fe* into *v*; as, knife, knives.

Some nouns ending in *f* have both forms. Scarf, scarfs, scarves; wharf, wharfs, wharves; staff, staffs, staves (only in the sense of stick or pole).

Some nouns form their plural by changing some letters (especially vowels) in the word. Man, m*e*n; foot, f*ee*t; goose, g*ee*se; Englishman, Englishm*e*n; mouse, m*ic*e; louse, l*ic*e.

A few nouns form their plural by adding 'en.' Ox*en*, Child*ren*.

Some nouns do not change their form in the plural. Sheep, deer, cannon, pice.

"Six sheep *are* grazing in the field."

Some words like *head*, *pair*, *dozen*, *score*, *hundred*, etc., are used in the plural without an 's' when they are used in reckoning.

"I bought five dozen bottles of wine."

"Seven thousand miles."

But the words have a plural form; as "dozens of bottles," "thousands of miles." In the same way we speak of a five-rupee (not "rupees") note, an eight-anna piece, a four-year old tree.

Some nouns are always used in the singular: furniture, information. Proper nouns have plural forms only when there are several persons of the same name; *e.g.*, "Seven Edwards have been kings of England." "The Ramas in the class should stand up." Material nouns like iron, gold, oil are usually used in the singular only; but when different kinds of the material are meant, the plural is used. "All the gold of the world cannot tempt me to do this deed." But, "Various rich oils have been used in this soap." Abstract nouns like 'beauty,' 'goodness,' 'truth,' are used in the plural only when different kinds of the quality or idea are meant: "I lay claim to all the truth in the world." "There are many beauties in this poem."

Some nouns change their meaning in the plural:

Singular	*Plural*
Air, *atmosphere.*	Airs, *affected manners.*
Compass, *range.*	Compasses, *an instrument.*
Iron, *a metal.*	Irons, *chains.*
Good, *welfare.*	Goods, *property.*
Force, *strength, etc.*	Forces, *army.*
Respect, *regard.*	Respects, *compliments.*
Spirit, *soul, etc.*	Spirits, *animation, mood.*

Some nouns have no singular: annals, tidings, measles, oats, vitals, victuals, dregs, proceeds.

Some nouns, plural in form, are generally treated as singular: mathematics, physics, news, gallows. 'Means' is generally singular, but is also used in the plural. When it means 'wealth' it is always plural.

Some nouns, plural in form, are used for both numbers according to the sense: series, species, etc. 'Alms' and 'riches' which are properly singular are now usually treated as plural.

Plurals of compound nouns are made by adding 's' to the principal part: sons-in-law, fathers-in-law, major-generals, maid-servants. Some compound nouns have both component parts changed to the plural; as, m*e*n-servant*s*, wom*e*n-student*s*. Note also plurals like cartloads, handfuls, the five-percents.

Abbreviations and arithmetical figures take an *apostrophe* (') and *s*: M.A.'s, 6's and 7's.

Words taken from foreign languages often have their own plural forms; as, basis, bases; crisis, crises; analysis, analyses; oasis, oases; thesis, theses.

Datum, data; bacterium, bacteria; stratum, strata, memorandum, memoranda (or memorandums); phenomenon, phenomena.

Alumnus, alumni; radius, radii; stimulus, stimuli; genius, genii (or geniuses); focus, foci (or focuses).

Appendix, appendices; apex, apices; index, indices

(also indexes); vortex, vortices.

Formula, formulæ (also formulas); nebula, nebulæ; larva, larvæ.

Plateau, plateaux (also plateaus); beau, beaux.

Bandit, banditti (or bandits).

Monsieur, messieurs; madame, mesdames.

Genus, genera.

Some nouns have two plural forms with different meanings.

Singular	*Plural*
brother	1. brothers (of the same family)
	2. brethren (of the same group or class)
cloth	1. cloths (kinds of cloth)
	2. clothes (dress)
die	1. dies (stamps for coining, etc.)
	2. dice (cubes for playing)
fish	1. fish (kind)
	2. fishes (number)
genius	1. geniuses (very capable & intelligent persons)
	2. genii (spirits)
index	1. indexes (to a book, etc.)
	2. indices (signs in algebra)
penny	1. pennies (separate coins)
	2. pence (collectively)
shot	1. shots (number of times fired)
	2. shot (the number of balls)
staff	1. staffs (of Colleges, offices, etc.)
	2. staves (sticks; lines used in musical notation)

Some nouns have two *meanings* in the plural, (and sometimes more than two) though only one plural *form*, the additional meaning being quite distinct from the simple plural sense.

Arms,	(1) *hues;*	(2) *weapons.*
colours,	(1) *hues;*	(2) *the flag of a regiment.*
customs,	(1) *habits;*	(2) *a tax on goods.*
effects,	(1) *results;*	(2) *movable property.*
grounds,	(1) *garden;*	(2) *reasons;* (3) *dregs.*
letters,	(1) *letters of the alphabet; epistles;*	(2) *learning; literature.*
manners,	(1) *modes;*	(2) *behaviour.*
morals,	(1) *moral lessons;*	(2) *conduct.*
numbers,	(1) *quantities;*	(2) *poetry, verses.*
pains,	(1) *sufferings;*	(2) *minute care.*
parts,	(1) *portions;*	(2) *abilities.*
premises,	(1) *propositions;*	(2) *building & surroundings.*
quarters,	(1) *fourth parts;*	(2) *lodgings.*
spectacles,	(1) *sights;*	(2) *eye-glasses.*

Some other nouns have two meanings in the singular and only one in the plural.

	Singular	*Plural*
Advice,	1. *Piece of commercial information.* 2. *Counsel.*	Advices, *pieces of commercial information.*
Force,	1. *strength* 2. *body of armed men, army.*	Forces, *armies.*
Light,	1. *radiance* 2. *lamp.*	Lights, *lamps.*
People,	1. *nation* 2. *persons.*	Peoples, *nations.*
Powder,	1. *dust, gunpowder* 2. *medicine in powder form.*	Powders, *medicines in powder form.*
Practice,	1. *habit* 2. *Lawyer's or doctor's professional business.*	Practices, *habits.*

Nouns: possessive case. As a rule the possessive case is restricted to nouns denoting living beings and personified objects. In nearly all other cases the 'objective with *of*' is used.

Rama's house; dog's collar. But, "the road's length" is inadmissible; it should be, "the length of the road." Sometimes, however, a noun depending on a gerund is used in the possessive; as, "The train's being late is the result of an accident." The objective with 'of' is also used with persons, as in, "The palace of the king has been burnt," (especially when the thing possessed—'palace'—is given more prominence than the possessor—'king').

The "apostrophe (') and *s*" is also used with nouns of space and time and weight; as, an hour's delay, a year's residence, a mile's distance, a ton's weight. It is used, again, with certain idiomatic phrases: "the sun's rays," "the earth's orbit," "the heart's desire," "the river's bank," "the law's delay," "the mind's eye," "for mercy's sake," etc.

When a plural noun ends in **s** the possessive is formed by adding only an apostrophe: boys' school, teachers' room, six students' compositions.

When the plural does not end in **s** the possessive is formed by adding apostrophe and *s* to the plural form; as, men's, oxen's.

Sometimes, when a noun ends with an '*s*' sound, or is followed by *Sake*, only the apostrophe is added; as, "For righteousness' sake," not "for righteousness's sake," "for conscience' sake," not "for conscience's sake." But when the added **'s** can be pronounced as a distinct syllable, the **s** is not dropped; *e.g.*, Charles's Wain (pronounced *tcharlziz*).

When something is possessed in common by several individuals the **'s** is added only to the last named possessor: "Tom, Dick and Harry's shop". But when each

individual possesses something separately **'s** is added to each: "Tom's, Dick's, and Harry's shops." "Rama's and Krishna's house" implies two houses. "Beaumont and Fletcher's plays" means plays written by Beamount and Fletcher together; but "Tagore's and Gandhi's writings" means the writings of Tagore and the writings of Gandhi.

In the case of names consisting of more than one word, and nouns in apposition, **'s** is added to the last word. *E.g.*, William the Conqueror's; Edward VII's; the Prince of Wales's; Karim, the butcher's shop; not, Karim's, the butcher's shop. Forms like "Karim's shop, the butcher" should also be avoided, because they may give rise to confusion, and may sometimes give an altogether wrong sense. For instance, "Inder's brother, the barber" is very different from "Inder the barber's brother."

"Somebody else's" is correct idiom.

In the sentence, "That house *of* Rama's is beautiful" the double possessive does not imply two houses. It is an idiomatic expression. "I have lost my pencil; lend me one of Rama's" is correct, but not "Laxman prefers his own ideas to those of other people's." We should say, "to those of other people."

Confusion may arise out of constructions such as "The daughter of Rama's son." It may mean the daughter of the son of Rama, or the son of the daughter of Rama.

"I stayed at Lord Dufferin's," means "I stayed at Lord Dufferin's *house*." Similarly, "I bought this book at Ramachander's" (shop).

The Nominative Absolute. "*The wind being favourable* we set sail." *The weather being pleasant*, James went out for a walk." "*The train having stopped*, the passengers got down." In these sentences the first half of each stands apart from the

second half, and does not qualify the subject of the second half. Clauses which stand apart are called *absolute* clauses; and the noun or pronoun in them is called the Nominative Absolute. The Nominative Absolute cannot be the subject of a verb. In the sentence "The train, having stopped for a few minutes, steamed off again," *train* is not a Nominative Absolute, because it is the subject of *steamed off*.

Notice that the nominative absolute is joined to a participle always; as, *being, having,* in the above sentences.

The Nominative Absolute must be carefully distinguished from **Participial Adjectives.** "*Being a good student,* he did his work regularly." "*Having a headache,* I cannot attend College." "*Puting on my hat,* I went out into the street." The italicised phrases in these sentences are participial adjectives, and not nominatives absolute, because they qualify the subject of the second half in each case.

Subject and Verb. The subject and verb of a sentence must agree in number and person. "Two birds *are* flying," not, "Two birds *is* flying," because the subject, *birds,* being in the plural the verb also must be in the plural. We do not say "I *is* going home;" we say, "I *am* going home." 'I,' being in the first person, the verb must be in the first person too.

[The subject *i.e.,* the person or thing about which something is said in the sentence, may be a noun, pronoun, noun phrase or noun clause.

A 'phrase' is a group of connected words, without subject and predicate, making sense, though not *complete* sense. *E.g.,* A bright day. In the sky. When the sun shines.

A 'clause' is a group of words containing a subject and predicate and forming part of a sentence containing more than one clause:—When the ship began to

sink (1), the sailors jumped into the sea (2), and began to swim (3).

The Predicate consists of a finite verb, and if the verb is transitive, of an object as well. *E.g.*, "Robin *climbed the hill.*" "The rain *fell.*" In the first sentence, *the hill* is the object.

A 'finite verb' is a verb used in connection with a subject, and limited to the person and number of the subject. "The horse *kicks.*" "I *am* angry." "Rahman *is going* home." In the sentence, "Having reached home, I took off my cap," *having reached* is a verb form, but is not a finite verb, because it is not used in combination with a subject; *took* or *took off* is the finite verb.]

1. Mistakes are often made in the matter of agreement between subject and verb; the verb is made to agree with some word near it which is not its subject. "The responsibility of parents towards their children *are* very great;" this should be "*is* very great." The subject is "responsibility", which is singular. Other examples are:—

The *articles* which were bought by Mr. Khan, who is a teacher in the local school *has* been sent to him [should be '*have*'].

The *opportunity* for doing good, which these boys had, *were* not used by them [should be '*was*'].

Next *comes* the Dusserah *holidays* [should be '*come*'].

2. When two or more nouns or pronouns are connected by "and," and both of them or all of them are subjects of the same finite verb, the verb is plural.

Rama and I *were* invited to the party.

Time and tide *wait* (not 'waits') for no man.

When two or more nominatives *of different persons* are joined by "and" the verb agrees with the first person in preference to the second, and with the second in pre-

ference to the third; as, "You and I *have* received *our* punishment." "Krishna and I *have* seen *our* results." "Rama and you *have* both failed in *your* examination."

When two or more adjectives indicating different things qualify one noun and are joined by the conjunction "and," the verb must be plural; as, "Eastern and Western philosophy *are* counterparts of each other."

3. But when two or more nouns connected by "and" express one idea or person or thing, the verb is singular:—

Peace and plenty now *reigns* in Gulistan.
Pen and ink *is* all I need.
George Meredith, the poet and novelist, *is* dead.
Bread and butter *is* wholesome food.
Rice and curry *is* good to eat.
A hue and cry *was* raised.
A carriage and pair *is* at the door.
"For a laggard in love and a dastard in war
Was to wed the fair Ellen."

It is not enough to see if the subject is in singular or plural form but we must see if it expresses a singular or plural idea. "The poet and novelist is dead," means, the man who was a poet as well as a novelist is dead. But if we say, "The poet and *the* novelist," it would mean two persons, one a poet and the other a novelist; then we shall have to say, "(Both) the poet and the novelist *are* dead."

4. When the subject part of a sentence consists of two nouns or pronouns connected by "either . . . . or" or by "neither . . . nor," the verb takes the person and number of the subject nearest it:

Either you or I *am* to get the prize.
Neither you nor Krishna *is* to get the prize.

When one of the subjects is plural and the other singular, it is best to put the plural subject last and make the verb agree with it.

Neither Ram Singh nor his brothers *are* guilty.

If any doubt arises the verb should be repeated:

Either he *dies*, or I *die*.

Neither you *are* guilty nor *is* Ram Singh.

5. When two subjects are connected by "as well as" or "and not," the verb usually agrees with the *first* subject.

1. The dog as well as the cat *is* a nuisance.
2. My children as well as I *are* starving.
3. James as well as all his companions *is* a rogue.
4. His wife, and not his parents, *is* to blame.

These sentences may be written in another form:

2. My children are starving as well as I.

i.e., I am starving and so are my children.

4. His wife is to blame and not his parents (are to blame).

6. Nouns or pronouns connected by "with":—
In the sentence "Mr. Singh with his children goes for a walk," "Singh" is the subject, not "children"; and so the verb agrees with it. Study the following examples:

A girl with a pot on her head *comes* here every morning.

A man with a buffalo and with a large pail in his hand, *has* come.

7. When two subjects are connected by "not only . . . . . but also", the verb agrees in person and number with the last:—

Not only poverty, but ill-health also *has* ruined his happiness.

Not only I, but all my brothers *are* soldiers.

8. Collective nouns:—A Collective noun, indicating a group considered as one, takes a singular verb:

The *army is* strong.

A *herd* of cattle *is* grazing in the field.

The *committee was* unanimous in its opinion.

But if a collective noun or noun of multitude is used in

a plural sense, implying the individual members of a group separately, it takes a plural verb:

The *jury were* divided in their opinions.

The *majority* of the spectators *were* school children.

Study the following sentences:

A *gang* of robbers *have* been doing great harm in various parts of the province.

The *gang has* been rounded up.

The *number* of boys in this College *is* large.

A *number* of boys from this College *were* expelled for bad conduct.

The *audience do* not like the performance.

When a collective noun is treated as singular in a sentence, it must not be treated as plural in the same sentence afterwards. "The mob *is* fickle and *are* ignorant" should be "The mob is fickle and *is* ignorant."

9. "Each," "every," "everyone," "everybody," "either," "neither," "many a" are followed by singular verbs.

Each of these boys *is* able to swim.

Every tree in the neighbourhood *was* cut down.

Everyone of these letters *is* in my name.

Everybody *loves* me.

Either of these two *is* the guilty person.

Neither of the men *is* to be trusted.

Many a man *has* come to grief on account of drink.

10. "None" means *no one* and is therefore singular. But in modern English it is very often used as plural. "None but the brave *deserve* the fair," we say, whereas Dryden (17th century) wrote "None but the brave *deserves* the fair." "None of the boys was a good swimmer" and "None of the boys were able to swim" are both correct.

"No one" (two words) is always singular.

11. "All but," "All."

"All but Rama *are* dead," means "All except Rama are dead." "All" is plural, and must be followed by a plural verb. "All (*i.e.*, all the people) *are* in good health." But when "all" implies "everything," it is singular; as, "All *is* right with the world;" "All *is* not gold that glitters;" "All *is* not lost."

12. Special cases.

Note the following sentences:

Mosquitoes *are a source* of great trouble.

One reason for the quarrel between the king and his subjects *was* the many *taxes* he imposed on them.

In such sentences where some form of "to be" connects a singular noun with a plural noun, there is apt to be confusion. The verb must agree with the actual subject of the sentence; but great care is needed to avoid awkward constructions.

PRONOUNS. I. The personal pronoun must agree with the noun for which it stands.

"Every student should bring *their* own pen and ink." (Wrong)

Here 'student' is singular, and the pronoun standing for it should be singular too. So the sentence should be "Every student should bring his (or her) own pen and ink."

"Everybody must be out for *their* evening walk now" [should be 'his or her'].

Here again "everybody" is singular and the pronoun must be singular too.

The same pronoun must be used all through a sentence or statement for any one noun:

"*We* must be careful in the choice of words, for *you* are always liable to be misunderstood."

In this sentence either "we" or "you" must be used in both the places, for both the pronouns are intended to stand for the same person or persons (the person address-

ed, or the speaker and the person addressed).

Special care must be taken in making sentences with "everyone," "everybody," "every person," "each," and other such expressions implying "one of many," as the subjects.

"If everyone in this room would go home and say *their* prayers to-night, how good it would be!"

"Their" is plural, and cannot stand for "everyone," which is singular. But if "everyone in this room" includes men and women, we cannot say "If everyone would go home and say *his* prayers......" "If everyone would go home and say *his or her* prayers...." is correct but too formal for ordinary use. The best way out of the difficulty is to change the form of the sentence altogether: "If *all the people* in this room would go home and say *their* prayers to-night how good it would be!"

II. Relative Pronouns. In the sentences (1) The man *who* committed the murder has been arrested; (2) This is the gun *which* the murderer used; (3) This is the house *that* Rama built; (4) This is the gentleman *whose* watch was stolen; (5) The boy *whom* I met yesterday lives here, (1) *who*, (2) *which*, (3) *that*, (4) *whose*, and (5) *whom* are relative pronouns, and (1) man, (2) gun, (3) house, (4) gentleman, and (5) boy, are antecedents of these pronouns.

A relative pronoun must agree with its antecedent in number, person and gender.

(*a*) Number.

The most intelligent of all the students who *are* in this class is Henry [not '*is*,' because the antecedent of '*who*' is "students" (plural)].

One of the five men who *have* been arrested is an old man [not '*has*' for the antecedent of '*who*' is "men"].

A change has been made in the arrangements,

which *has* completely upset my plans [not '*have*' for the antecedent of '*which*' is "change"].

Note.—In the sentence "A change has been made in the arrangements which *were* planned by me," "*were*" not "*was*" is used, because "which" refers to "arrangements,' not to "change."

(*b*) Person.

I who *am* standing before you have done the deed [not '*is*,' for the antecedent of *who* is *I*].

But, I am a man who *has* fought in many battles [not '*have*' because the antecedent of *who* is "man," not "I"].

You who *have been* my friend have now turned against me [not '*has been*' for the antecedent of *who* is "you"].

(*c*) Gender.

The trees *which* were growing on the hill have been cut down [not *who* because "trees," the antecedent, is neuter].

My father, *who* is a lawyer, has come to see me [not *which* because "father" is masculine].

Higher animals and domestic pets are sometimes referred to as '*he*' or '*she*' instead of '*it*,' and then '*who*' is used for them instead of '*which*' or '*that*'.

The horse *which* won the Calcutta races last year is dead.

The horse *whose* leg was broken was shot.

The dog *who* was lost has been found.

That is used in preference to *which* or *who* in the following cases:

1. After the interrogative pronoun *who;* as, "Who that is a man will stand such an insult?"
2. After *all, everything*, and some other words of that sort, and often after *same*:

All is well *that* ends well.

Everything *that* I bought is good.

This is the same man *that* came yesterday.

3. After two or more antecedents one of which requires *who* and the other *which*:

The wife, children, and cattle *that* were at home.

4. After adjectives in the superlative degree:

He is the best boy *that* I ever met.

When *that* is governed by a preposition, the preposition is placed at the end of the sentence or clause:

This is the goal *that* I struggled *for;*

but, This is the goal *for which* I struggled.

The village *that* I was born *in*, is far away;

but, The village *in which* I was born is far away.

When a collective noun is used in the singular number the relative pronoun that comes after it should be *which* (or *that*); and when it is used in the plural, it should be followed by *who*:

The party *which has* the majority, rules.

The party *who were* in power were the Liberals.

As is used as a relative after *such* and *same*:

Such a man *as* John (is) will not do that deed.

Such as went to the theatre were disappointed.

Mine is the *same as* yours.

Note.—"As" is used as a relative *only* after "*such*" or "*same*."

He killed the man *as* he hated. (Wrong)

He killed the man *whom* he hated. (Right)

The news *as* I expected has come. (Wrong)

The news *that* I expected has come. (Right)

Such is not followed by any relative other than *as*:

I received such news *that* I expected. (Wrong)

I received such news *as* I expected. (Right)

What cannot be used as a relative in place of *who, whom, which*, or *that*:

All *what* you say is false. (Wrong)

All *that* you say is false. (Right)

But "He did not tell me *what* happened" is right,

because *what* has no antecedent. Here *what* is equivalent to "*that which*".

III. Nouns and pronouns in apposition must agree in *Case*.

(Nouns referring to the same person, but not connected by any conjunction, are said to be in apposition to each other; as, Edward the Confessor; William the Conqueror).

"*He* comes, *the herald* of a noisy world".

I, *the King*, command you.

Karim, the butcher, has brought meat.

Johnson & Co., the booksellers,, have sent me this book.

The King commands *you, his subjects*, to fight for the country.

Our father loves *us, his children*.

IV. Pronouns: Case. 1. Copulative verbs, *i.e.*, the verb *to be*, and other intransitive verbs of incomplete predication, such as *seem, appear*, etc., have the same *Case* after them as before them:

I am *he* who killed Cæsar [not '*him*', because "I" and "he" are connected by the copulative verb "am" and must be in the same case; "I" is in the nominative case].

Who did you say this man is? [not '*whom*': for "who" and "this man" are. connected by '*is*', and "man" is in the nominative case].

We were quite certain that it was *he* [not '*him*'].

Similarly "It is him", "It is her", "It is us", "It is them", are all wrong. They should be, "It is *he*," "It is *she*", "It is *we*", "It is *they*."

"It is me" is strictly speaking inaccurate; but is sometimes used in colloquial speech. "It is I" is the correct literary form.

Note:—In the sentence "*It is him* that Sita loved" '*him*' and not '*he*' is used because it is the object of the

transitive verb "loved". Similarly *"It is them* that we met yesterday" ("them", object of met). *"It is her* that I introduced to you at the theatre". In making sentences of this sort we must ask ourselves if the pronoun in the clause beginning "it is . . . . . ," is subject or object.

2. Transitive verbs and prepositions govern the objective case, wherever the object may stand:

Whom is that for? [not *who;* the sentence may be written as "For whom is that?"].

Whom did you see this morning? [not *who,* because it is the object of "did see"].

Whom did you say you met yesterday? [not *who*; it is the object of "met"].

The man *who* we helped is now doing well [should be *whom,* for it is the object of "helped"].

Between you and *I* [should be "between you and *me,*" for "you" and "me" are both governed by the preposition *between*].

Similarly, "between *you* and *him*" (not *he*); "between *her* and *him*" (not *she* or *he*); "between *him* and *you;*" "between *him* and *me, them* and *us,*" and so on.

"All but *he* had fled" should be "all but *him* had fled"; but "All but he", "None but he," are allowed in colloquial usage.

3. In constructions like the following the *possessive* is always used:

The chances of *my* passing the examination are very remote (not *me* or *I*).

In the event of *your* leaving this house I am willing to take it up (not *you*).

My entering the medical profession depends upon *my* passing the examination this year (not *I* or *me*).

Madan's winning the tennis tournament depends upon *my* not entering the tournament this

year (not *Madan* and *I*).

4. After *than* and *as* the nominative or objective case is correct according to the sense. "I love Rama as much as *he*" means, I love Rama as much as *he* does; but "I love Rama as much as *him*" means, I love Rama as much as I love *him*. "I hate her more than *he*" means, I hate her more than he hates her, but "I hate her more than *him*" means, I hate her more than I hate him.

But when there is no transitive verb in the sentence, the pronoun (or noun) after '*as*' and '*than*' is *always* in the nominative case:

> I am taller than *he* [not *him*].
> She is as clever as *I* (am) [not *me*].
> Who is more beloved than *she*? [not *her*].

Mistakes are very often made in such sentences and therefore particular care must be taken in making sentences of this kind. In popular language we sometimes hear sentences like "He is taller than me;" but they are grammatically inaccurate, and must be avoided in writing.

Sometimes *than* is used almost as a preposition and then the objective case is correctly used after it:

> King Solomon, than *whom* few men had more wisdom, made mistakes which lesser men would not have made.

V. We, one, you. "We" is sometimes used instead of "I," by the King, Editors of newspapers, and other writers: "We are of opinion that the present riot is the result of a foolish misunderstanding." Queen Victoria once said, "We are not amused." This is sometimes called "the editorial *we*" because it is largely used by editors. The use of "we" instead of "I" is wrong in a sentence like "When a child *we* lived in Gurdaspur."

"One" is often used as an indefinite pronoun: "When *one* reads the plays of Shakespeare, *one* is carried back to the days of Queen Elizabeth." (We might also say,

"When *we* read" and "*we* are carried back.")

The indefinite *one* should be referred to by *one* throughout a sentence. "One can never be sure if *his* actions will always bring the desired results" is wrong; we should say *one's* instead of *his*. But the use of "one" as the indefinite is somewhat pedantic, and when used too often sounds unpleasant. As it is not easy to handle the indefinite "one," the student is advised to use it as rarely as possible. "We" or "You" can be used in place of it. But "one" may be used also in the sense of "I", when the speaker wishes to refer to himself impersonally and indirectly: "*one* hesitates to ask the question, etc."

Sometimes "you" is used as an indefinite pronoun: "You never can tell what may happen in the next five years." "You" here does not mean the person addressed, but anyone. Care should, however, be taken that the indefinite sense of "you" is clear.

VI. Reflexive Pronouns. *Myself, ourselves, yourself, yourselves, himself, herself, itself,* and *themselves,* are known as reflexive pronouns. They must, like all pronouns, agree in Number and Gender and Person with the noun for which they stand:

Bishen Das has killed *himself* (Masculine, third person, singular).

I cannot praise *myself* (First person, singular).

You must wash *yourself* (Second person, singular).

You boys must read for *yourselves* (Second person plural).

We must love our neighbours as *we* love *ourselves* (First person, plural).

She has adorned *herself* (Third person, feminine, singular).

The *dog* is licking *itself* (Third person, singular, neuter).

The *boys* were ashamed of *themselves* (Third person, plural).

We never say *his self* or *their selves* in a reflexive sense.

Reflexive pronouns are used to make a personal pronoun more emphatic: as, "He himself did it," that is, *He* did it, and no one else. It is not correct to use the Reflexive or Emphatic form of a pronoun as the subject of a sentence all by itself. "*Myself* and my family are doing well" should be "*I myself* and my family . . . ;" but "I and my family . . . ." is better. "*Himself* said so" should be "*He himself* said so," or "*He* said so *himself*."

VII. Reciprocal Pronouns. *Each other* and *one another* are known as reciprocal pronouns. *Each other* refers to two people; as, Rama and Sita loved *each other*, John and James hated *each other*. *One another* refers to *more than two* people; as, Tom, Dick, and Harry helped *one another*. The women of the village were abusing *one another*.

The Reciprocal pronouns are often inaccurately used. For instance, we hear sentences like these: "There were six women at the well; they were helping *each other* to draw water." We should say *one another*. "The *two* boys pelted *one another*" should be *each other*.

VIII. When, where, whence; with their compounds are sometimes used as relatives; as, "This is the time *when* the cock crows." "This is *where* I live." "Govind has returned to the village *whence* he came."

Why, whether, how, are similarly used: "There is no reason *why* he should fail." "This is *how* the match was lost."

These are called *Adverbial Relatives*.

IX. But is a relative when it is used in the sense of *that not*; it is used after some negative like *no*, *not*. "There is *no* difficulty *but* may be overcome, and *no* problem *but* may be solved." (That is, there is no diffi-

culty *that* may *not* be overcome and no problem *that* may *not* be solved).

ADJECTIVES and ADVERBS.

The Comparative degree requires only two objects or actions, and the Superlative requires at least three:

Lateef is the tallest of all the boys in his class.

Abdul is taller than Kishen.

He is the taller of the two boys.

Constructions like "Jack is the *best* of the *two boys*" may be allowed in some cases, but it is best to keep to the rule that the comparative is used for two and the superlative for three or more. "This cycle is the *better* of the *three*" is wrong; the comparative is never used when three or more things are taken separately. "Which is *more* useful to man, fire, water, or air?" should be "Which is *most* useful to man. . . ." because three things are compared. But when a thing is compared with two or more things taken *together* the comparative is rightly used; *e.g.*, "This motor car travels faster than all the others." "Mount Everest is higher than all other peaks." In all such cases the word "other" occurs in the sentence. Suppose that Tom, Dick, Harry, Jack, and James are five boys arranged in the order of their height. Then, "Tom is the tallest of all the boys; but Dick is the tallest of all the other boys; or, Dick is taller than all the *other* boys."

The following are instances of faulty sentences:

Russia is the largest of all the other countries of Europe [should be *larger than;* or, *other* must be omitted].

Kalidasa is the greatest of all other Sanskrit dramatists [should be *greater than;* or, *other* should be omitted].

The introduction of *other* into a sentence greatly affects its meaning. "Man is more intelligent than any animal"

implies that man is not an animal. But if we say "Man is more intelligent than any *other* animal," it implies that man also is an animal. "He is better known than any living dramatist" may suggest that he is not living. If he is still alive we should say "He is better known than any *other* living dramatist."

Either refers to only *two* things or persons. It is wrong to say "Jane is more beautiful than *either* of the four girls." We should substitute '*any one*' for '*either*.' "She is more beautiful than either of those *two* girls" is correct; and so is "Sita is more lovely than either Kamala or Lakshmi."

The comparatives and superlatives of adjectives and adverbs must be formed correctly. We do not say beautifullest; we say *most beautiful.* The general rule is that all adjectives and adverbs containing three or more syllables, and most adjectives and adverbs containing two syllables form their comparatives and superlatives by having the words *more* and *most* put behind them. "More magnanimous," not "magnanimouser." "More diligent, most diligent," "more cheerful, most cheerful."

"Less beautiful, least beautiful," "less dry, least dry" are also comparative and superlative forms. *Less* and *least* are the opposites of *more* and *most.*

Adjectives ending in *-ior* (superior, inferior, anterior, posterior, senior, junior, prior) are followed by *to* instead of *than.* "This cloth is inferior *to* that." "Henry is senior *to* Edward." "That incident was prior *to* this."

Notice the difference between the two forms of the comparative in the following sentences:—

She is *fairer* than wise (wrong)
She is *more fair* than wise (right)
He is *cleverer* than hardworking (wrong)
He is *more clever* than hardworking (right)

The rule is that the ordinary comparative form cannot be used when two *different* qualities possessed by *one* person or thing are compared.

It is not correct, in modern English, to use *double* comparatives or superlatives. "This is more better than that" should be "This is better than that." In Shakespeare we find sentences like "This was the most unkindest cut of all." In modern English we should say "most unkind cut" or "unkindest cut."

Very and **too.** "Very" is prefixed to a positive adjective or adverb to increase its significance (without necessarily bringing in any comparison). "This is sweet; that is *very* sweet." "He is a very good boy."

"Too" is not the same as "very," although they are often confused. "Too" has the sense of "more than is good." Often it is possible to substitute the words "so that. . . . not" for "too." "This is *too* sweet" means "This is so sweet that it cannot be eaten." "Our professor is *too* kind" means that the professor is more kind than he ought to be. "Our professor is *very* kind" does not imply any unnecessary excess of kindness.

Very much, much and **most** may be used in the same way as 'very'. "I was *much* (*very much* or *most*) pleased to see the letter." "This book is *most* (*very*) amusing."

Note:—We do not say "I was *very* shaken"; we must say "I was *very much* (or *much*) shaken." "This is a *much* interesting book" should be "This is a *very* interesting book." Attention must be paid to the correct idiomatic use of these words. *Very* does not modify a verb but only an adjective: "I am *very* pleased" is wrong, but "he has a very pleased look" is right.

Adjectives like 'well-read,' 'well-behaved,' 'ill-read,' 'ill-behaved' form their comparatives and superlatives by changing 'well' to 'better' and 'best,' and 'ill' to 'worse' and 'worst.'

Rama is better-behaved than any other boy in the class.

Krishna is the worst-behaved boy in the class.

Dick is better-read than Jim.

Mistakes are sometimes made on account of confusion between adjectives and adverbs. "He works *hard*" is very different in meaning from "He hardly works." The latter sentence means that he is not doing very much work. "He looked fierce" means "he had a fierce appearance": "He looked fiercely at me" means "he looked so as to terrify me."

Notice the use of adjective and adverb in the following lines from Shakespeare:

If it were so, it was a *grievous* fault,
And *grievously* hath Cæsar answer'd it.

The following sentences contain misuses of adjectives and adverbs:

The western wind blew *soft* and *low* [should be *softly; low* is correct because *it* is an adverb].

She sang very *sweet* [should be *sweetly*].

The man yelled *loud* and ran away [should be *loudly*].

You must read *slower* than that [should be *more slowly*].

The wind roared *loudest* last night [should be *most loudly*].

He looked at me very *cold* [should be *coldly*].

He felt his son's wickedness very *sad* [should be *sadly*].

The poor bird, out in the rain, must be feeling very *coldly* [should be *cold*].

The ARTICLES. There are two articles in the English language, "A" (or "An") and "The"; most nouns and groups of words standing for nouns are preceded by one or the other of the two articles.

I. 1. "A" or "An", known as the **Indefinite**

article, is really a form of the word 'one'; and therefore "*a* man" means any one man and not this or that man in particular. "A" means *any one, a certain.* "A man went to see Abdul" implies that only *one* man went to see Abdul, and that the man who went to see Abdul has not been specified as some particular man.

['A' is used before nouns beginning with consonant sounds and 'an' before nouns beginning with vowel sounds; as, *a* tree, *a* mango, *a* humble man, *a* year; *an* ant, *an* hour ('h' being silent, the word begins with a vowel sound), *an* honest man. We do find "an year", "an humble man", etc., used by some people. This is because *h* and *y* are considered as half-vowels. It is better, however, to adhere to the rule given above, and say "a year", "a humble man," etc.].

2. Obviously the indefinite article cannot be used with a plural noun. It is not used with abstract nouns like goodness, nobility, generosity, whiteness, health, permission, and others, unless we are at the same time thinking of their existence in other places or in other ways.

> Nobleness enkindles nobleness in others.
> I gave him permission to come in.
> Generosity in the conqueror is always praised.
> Whiteness is natural to milk.

But we may say "Milk has *a* whiteness of its own," because we are thinking of the whiteness of milk in particular, as against the whiteness of other things.

3. In sentences like

> He is *as brave a* soldier as any in the army;
> It is a shame that *so fine a* house should be pulled down;

the indefinite article should be placed immediately before the noun and not before the adjective.

4. 'A' is also used in phrases like "*a* great many", "*a* few", "*a* little".

Note:—"A few" and "a little" are very different from merely "few" and "little". "Few men are as clever as he is" is not the same as "A few men are as clever as he is". The first sentence means that "there are *no* men as clever as he is"; while the second sentence means that "*some* men are as clever as he". Similarly "a little water" means "a small quantity of water", whereas "little water" means "almost no water".

5. We never say "A poor came to beg"; we must say "A poor *man* came to beg"; but we do say "*The* poor are to be pitied," meaning "the poor people".

6. The indefinite article is used with Positives and Comparatives, but *not* with Superlatives; *e.g.*, This is *a* big building; but that is *a* bigger building. "That is *a* biggest building" is wrong. (But when *most* is used in the sense of *very, very much*, etc., 'a' may be used before it; as, This is a most amusing book. Constructions like this are, however, not elegant. They should therefore be used as rarely as possible).

II. "The" is called the **Definite article.**

'The' (pronounced dhi before a vowel, and dh*e*—*e* as in h*er*—before a consonant, and dhe when emphasised in speech or by italics) is used

1. When speaking of a particular thing which we wish to distinguish from similar things:

> *The* horse which I am riding is white (*i.e.*, the particular horse and not any other).
>
> *The* roads of Lahore are bad (*i.e.*, the roads of Lahore only, not all roads).
>
> Don't wear *the* black coat; wear *the* blue one.

Note:—As a rule "the" may be used whenever it is possible to answer the question "what?" "What horse?" —"*The* horse which I am riding". "What roads?"— "*The* roads of Lahore".

2. When the thing has been already mentioned once:

A man had a dog; *the* dog bit *the* man.

3. To mark superlatives:

This is *the* largest building in Calcutta.

This is *the* dirtiest lane I have ever seen.

4. When a noun is used in the singular to mean all things belonging to the same class:

The cow is a useful animal (i.e., *cows* are useful).

The crow is a troublesome bird (*crows* are troublesome).

5. Before adjectives used as nouns in the plural sense; as, *the* poor. "Blessed are the poor". "The rich", etc.

6. Before the names of rivers, gulfs, seas, oceans, groups of islands, mountain ranges, and descriptive names of countries:

The Ganges, the Western Ghats, the Amazon, the Himalayas, the Indian Occean, the Arbian Sea, the United States.

But the definite article is not generally used before names of continents, countries, capes, single islands, or mountains, unless some descriptive epithet is used with them:

Europe, Asia, Cape Comorin, Mount Everest.

But there is some irregularity with regard to the use of the definite article before Geographical names. We say *the* Punjab, *the* Sahara, *the* Upper Sudan.

7. In sentences like "*the* more we are together *the* merrier we shall be," "*the* sooner it is over *the* sooner to sleep," *the more* is idiomatic.

III. Articles are **not used**

1. When speaking of anything in a general sense, especially before material nouns like Gold, Water, etc., without having any particular kind or class in mind:

Gold is more costly than *brass.*

Man is the crown of creation.

Wheat is grown in the Punjab.

But we say, "*The* wheat grown in the Punjab is exported from Karachi." (We mean the particular wheat grown in the Punjab).

2. When a noun is used in a general sense in the plural:

Crows are black all over the world.
Houses are built with bricks.

3. Before proper nouns; as, this is Rama, that is Mohammed.
But when a proper noun is used to represent a quality or class, an article is required; as, Kalidasa was *the* Shakespeare of India.

Before the names of books and ships *the* is used: *the* Bible, *the* Upanishads, *the* Koran, *the* Ramayana, *the* Iliad; *the* Rubaiyat of Omar Khayyam, *the* David Copperfield of Dickens (but not 'the David Copperfield'); *the* Mongolia (steamship), *the* Maloja.

4. Before certain stock phrases like 'leave school,' 'shake hands,' 'keep house,' 'set sail,' 'catch fire,' 'follow suit,' 'by land,' 'set foot,' 'send word,' 'on foot,' 'on horseback,' 'on board ship,' 'at sea,' 'at home,' 'in jail,' 'by name,' 'in fact,' 'at school,' 'by day.' 'by night,' 'in bed,' 'in debt,' 'in trouble,' 'at sunset,' 'at ease,' 'at dinner,' 'in hand,' 'on earth'.

IV. Position of the article.

1. The article usually *precedes* the noun to which it belongs; as, *A* building, *The* College. If there is an adjective before the noun, the article is placed before both: *A* black crow, *The* angry teacher.

2. The indefinite article *follows* words like 'many,' 'such,' 'what'; as, Many *a* man, Such *a* fellow, What *a* fool.

When words like 'too,' 'how,' 'as,' 'so' come before adjectives, the indefinite article is placed *after* the adjective; as, It was too good *a* news to be true; I found out how great *a* sum I had lost; This is as good *a* watch

as any; This is so fine *a* watch that I am afraid to lend it.

3. The definite article is placed *after* 'all' and 'both'; as, All *the* boys in the College, Both *the* teachers.

4. Often the definite article is placed *after* a proper noun when an adjective used as a title also follows the noun; as, Alexander *the* Great; Shah Jehan *the* palace-builder.

Exercises

I. Fill in the blanks in the following sentences by inserting the necessary verb. (These may be done orally).

1. This class——too large to be taught by one man.
2. The third year class, with the exception of five or six boys——done well.
3. The people——shocked by the news.
4. The cattle——driven out to graze in the field.
5. Youth——the time to learn.
6. The youth in this country——not well educated.
7. This meeting——not recommend the plan.
8. When the wolf appeared, the flock——scattered.
9. A pair of silk trousers——presented to me by my uncle.
10. Silk trousers——good to wear.
11. The gang——broken up.
12. The gang——nearly all caught; two alone have escaped.

II. Use the following words in sentences, in the singular and the plural where possible.

Jury, crowd, committee, army, fleet, crew, multitude, number, plenty, herd, Government, Congress, mankind, senate, scissors, enemy.

III. Point out and correct inaccurate forms in the following.

1. Harry and Jane are getting intimater every day.
2. Every student should be able to make analysises of sentences.
3. Shakespeare was one of the greatest genii of the world.

4. The staves of Colleges are usually learned men.
5. There is nothing beautifuller than a rose.
6. Have you winded your watch?
7. When St. Francis begun to preach, even the fishes swum towards him.
8. Toby drunk the wine and fell down in a drunk sleep.
9. Golds are very costly, but diamonds are costlier.
10. I have spared no pain to make this book a success.
11. I presented him with a ten-rupees note.
12. He did it for the good of his wife, the good of his children, and the good of me his brother—in short, the goods of all of us.
13. There are not many news in the papers to-day.
14. Mr. Willcox shot three deers, and one bison.
15. We have three scores pigeons at home.
16. We have very little furnitures at home.

IV. Examine the possessive cases in the following sentences and correct inaccurate formations.

1. We should not interfere in others affairs.
2. This is Brij Lal's shop, the bookseller.
3. The door's height was seven feet.
4. Can you spare a little of yours money?
5. I have lost my pencil; can I have one of Rama?
6. For goodness's sake hold your tongue!
7. We stayed at Lord Snob's, my husband's cousin.
8. I prefer the goods of my own country to those of other nations'.
9. This cat of Sita is a ferocious creature.
10. This is mine book, and that is her's.

V. Discuss the *-ing* forms in the following. State which are instances of Nominative Absolute, and which of the Participial Adjective. Correct where necessary.

1. The fire having gone out was lighted again.
2. Mr. Kabraji being there has done harm rather than good.
3. Being he was a brave man, he went down into the lions' den.
4. When the sun shining again, we went out for a walk.

5. Krishna lifted her easily from the ground, because being stronger than I.
6. As my watch is an old one and being cheap, it does not work properly.
7. We crossed the river after the flood having passed away.
8. Having when I had seen all I wanted to see I returned home.

VI. The following sentences contain faults of agreement. Make the necessary corrections.

1. The book, the pencil, and the paper belongs to me.
2. Napoleon with his army were unconquerable.
3. They and I have taken their meals.
4. Joseph, not I, am the guilty person.
5. A consideration of the obvious causes show that the war was an unjust one.
6. The study of Arithmetic and Algebra are necessary for all students.
7. Neither Alexander nor Richard were successful to the end.
8. The state of affairs were very unsatisfactory.
9. Here is the table and chairs you asked for.
10. Some says that the change in the staff is for the better.
11. A number of students was expelled from College.
12. A variety of artistic objects please the eye.
13. A large variety of articles was bought by us.
14. A large number of men is unemployed.
15. This is one of the finest novels that has been published during recent years.
16. Here are your curry and rice; eat it.
17. Each boy and girl in the school were given a prize.
18. The man with his wife and children were nearly starving.
19. "Mankind are made up of those who beg and those who steal."
20. Everybody were preparing to go for the trip, and they were very excited.
21. Are you not one of those men who was with him?

22. You are the man who were found going about with him.
23. This army is a brave one and they have never been defeated.
24. She and I was married seven years ago.
25. Neither Jack nor Jill seem to realise the fact.
26. "He was alive in A.D. 96, but the time and manner of his death is unknown."
27. "Neither of the sisters were very much displeased."
28. A number of cattle was captured.
29. "Has his daughters brought him to this pass?"
30. "My hand and my ring is yours."
31. "The news were at length announced."
32. "He comes; nor heat nor cold his course delay."
33. A black and white dog have been lost.
34. "His tears runs down his beard, like winter drops."
35. The landlord as well as the labourers were hard at work.

VII. Examine the pronouns in the following sentences. Correct any mistakes of construction or agreement that you may find.

1. It is him that gave me this present.
2. What is the use of asking such as me to be happy?
3. It is me, Oh Lord, that stands in the need of prayer.
4. Who are you afraid of?
5. Lakshman is far superior to you or I.
6. This is him who was helped by me last year.
7. Put them children to bed.
8. The men of North India are stronger than that South India.
9. Everybody who has been attended to may go away to their homes.
10. Every student should work hard if they want to pass.
11. Each of the children filled their bag with sand.
12. We are quite certain that it was not my fault that Mr. Jenkins's letter was not published in yesterday's issue.
13. In order to enlarge our vocabulary you should always consult our dictionary.

14. One never knows if his labours will bear fruit.
15. One of us raised our gun and fired a shot.
16. There can be no secret between you and I.
17. All, with the exception of she, were affected by the severe cold.
18. "Let me say this with plainness, I who am no longer a public character."
19. "They pursue even such as me."
20. "Where is now the soul
Of god-like Cato——he, that durst be good
When Cæsar durst be evil?"
21. Who is this book for?
22. Whom do you think this man is?
23. This trophy will be given to whomsoever wins the match.
24. The elephant is the largest of land animals, and they are found in India.
25. He going home depends upon him getting leave.
26. Myself with my own eyes saw it.

VIII. Supply the necessary relative pronouns in the following sentences.

1. The gentleman——lives here is an officer in the Army.
2. The tiger——had been doing great damage to cattle in this village, has been killed.
3. What should a little child——lightly draws its breath know of death?
4. Mr. Thompson——lives next door has promised to visit us.
5. The man——the policemen arrested this morning, has escaped.
6. I——am standing before you am Robin Hood.
7. The man——cycle was lost has complained to the police.
8. Who——has once seen the beauties of Kashmir will not desire to see them again?
9. Everything——looks attractive may not be worth possessing.
10. The women and the horses——were behind the army were quite safe.

11. The greatest war——the world ever saw was the war of 1939.
12. The College——I studied in is called my 'Alma Mater.'
13. The committee——is now sitting will finish its work in April.
14. The committee——were appointed to investigate into the matter were divided in their opinions.
15. Such——I have, I give to you.
16. My fountain pen is the same——yours.
17. Everything——was told me by him is a lie.
18. "He——fights and runs away will live to fight another day."
19. I would be true, for there are those——trust me.
20. The refugees——who poured into the town were provided for by the Government.

IX. In the following sentences insert articles where necessary, remove those that are not wanted, or correct the sentences so as to make the articles suitable.

1. We have two servants at home, a cook and bearer.
2. There is much difference between the Indian and English customs.
3. Only little water flows in the Ravi during summer.
4. The gold is a precious metal, but the iron is more useful than gold.
5. I go to school every day on the foot.
6. In order to go to Europe you have to travel by the land and by the water.
7. Bird in the hand is better than two in the bush.
8. Child is the father of man.
9. The man is crown of the creation.
10. Burnt child dreads the fire.
11. When Indus is in flood great damage is done to life and property.
12. At the sunset to-day I shall come to see you.
13. He has fever and is in the bed.
14. The dog, cat, and cow are domesticated animals.
15. In Lahore there is a museum, town hall, University building and second-hand book-shop.
16. He gave a apple to him and an mango to me.

17. The secret of good health is "A onion a day."
18. That a next war should take place in few months is a unlikely thing.
19. Little knowledge is a dangerous thing.
20. Half loaf is better than no a loaf.

IV. A REVISION OF GRAMMAR

(*Continued*)

VERBS.

Use of the tenses. Mistakes are often made in the use of the tenses. The proper use of the different tenses must be carefully learnt. The three main tenses are, as everybody knows, Present, Past, and Future: 'I love,' 'I loved,' 'I shall love.' Each of these is further divided into *Indefinite*, *Imperfect* or *Continuous*, *Perfect*, and *Perfect Continuous*. The following table shows the different tenses:

Tense.	*Indefinite.*	*Imperfect or Continuous.*	*Perfect.*	*Perfect Continuous.*
PRESENT.	I love.	I am loving.	I have loved.	I have been loving.
PAST.	I loved.	I was loving.	I had loved.	I had been loving.
FUTURE.	I shall love.	I shall be loving.	I shall have loved.	I shall have been loving.

Now, each of these tenses has its own special use.

1. The Present Indefinite is used

1. To express a *single* act at the present time: He *hates* me.
2. To express custom or habit: Fishes *swim;* Ships *sail;* He *drinks* (that is, he is in the habit of drinking).
3. To express universal truths: Man *is* mortal; All that glitters *is* not gold.

4. In quoting authors, living or dead: Shakespeare *says*. . . . ; Bernard Shaw *thinks*. . . .
5. To describe some past events dramatically and vividly: Horatio *leaps* from the broken bridge. (This is sometimes called the *Historic Present*, because it is often used by historians).
6. It is used sometimes to express a future event: We *start* day after tomorrow. When *do* you leave for Bombay? (In such cases the future time is indicated by some word or words in the sentence, or is implied by the context).

2. The Present Imperfect or Continuous is used for expressing an action that is *going on* at the time of speaking and *continues*: 'I *am eating*' (i.e., I am eating now and have not finished eating). It is also used sometimes to express a habit or custom: 'He *is taking* some tonic.' 'He *is going* to school.' Sometimes it has a 'future' meaning: 'I *am going* to Bombay next week.' '*Are* you *going* to the party this evening?'

3. The Present Perfect is used to express an action that is *begun in the past,* and *complete at the present*: 'I *have been* four years in College;' 'I have lived seven years in Bombay.' If the action was finished in the Past the Past Indefinite is used: 'I *lived* in Bombay many years ago.' The Present Perfect expresses an action that is just complete; '*Have* you *taken* your meals? Yes, I *have taken* my meals.' But, 'I *took* my breakfast this morning.' 'I *have learnt* my lesson for today.' But, 'I *learnt* my lesson yesterday.'

The Present Perfect is used in some cases when the effects of the action are still continuing: 'England *has ruled* India for about 150 years.' But, 'The Moghuls *ruled* India for many years.' (The verb 'be' is often

used instead of 'have' in the Present Perfect: 'He *is* gone,' instead of 'He *has* gone').

4. The Present Perfect Continuous Tense denotes an action *begun in past time* and *still continuing* at the time of speaking: 'He *has been waiting* there since four o'clock' (and he is still waiting there). Note that the Present Perfect Continuous denotes an action that is still continuing, whereas the Present Perfect denotes an action that is just complete; thus, "I have waited" means that I began waiting in past time and the waiting is just over; there is nothing to show whether I shall wait any longer. But "I have been waiting" shows that I began waiting in past time, I am waiting at the present time, and the waiting is *continuing*.

5. The Past Indefinite Tense expresses an action begun and completed in past time: 'I *went* to Calcutta last year.' 'Many years ago I *lived* in England five years.'

6. The Past Imperfect or Continuous expresses an action *begun and continuing* in past time: 'When I *was going* home this morning I met Rama on the way.' The Past Imperfect expresses an action *during which something else happened.*

7. The Past Perfect (or Pluperfect, as it is sometimes called) denotes an action *completed before a certain time*, and *before something else took place.* 'The train *had left* before I reached the station.' 'He was knocked down by a car that *had got* out of control.'

8. The Past Perfect Continuous denotes an action begun and still continuing at some past point of time: "England *had* already *been fighting* against Germany for three years, when America joined the war," that is, when America joined the war England was already fighting, and England had begun to fight before that.

9. The Future Indefinite expresses simple future time: 'I *shall go* home for Christmas.' 'The world will come to an end after some millions of years.'

10. The Future Imperfect or Continuous expresses an action to begin and to continue in future time: 'We *shall be living* in this house next year.'

11. The Future Perfect denotes an action that will be completed at some point in future time: 'I *shall have finished* reading this book at ten o'clock to-night.' Often it denotes an action that will be completed *before* another future action: 'The train *will have left* before you reach the station.'

12. The Future Perfect Continuous Tense denotes an action continuing beyond some point in future time: 'In December next we *shall have been fighting* for three years.' That is, next December it will be three years since we began to fight, and we shall be *still fighting*.

Note:—As has been said above, the Present Indefinite, and the Present Perfect are both used with a future meaning: 'If you *are* ready we *shall* start.' 'When you *have signed* those papers, the peon *will* take them to the Principal.' Notice that the future sense is indicated by the context, or by a verb in the future tense occurring in some part of the sentence. In many cases where logically we should use the Future Indefinite or Future Perfect Tenses, the corresponding Present tenses alone are used. 'If you *are* at home *to-morrow* we *shall come* round and see you.' Logically, we should say, "If you *will* be. . . ." and we do say so in many Indian Languages. But in English we say, "When you *have finished* your letters I shall post them," not "when you will finish. . . . . ."

Shall, Will, Should, Would

1. 'Shall' is used with the first person, and 'Will' with the second and third persons to express *simple future time*:

I *shall* go home to-morrow.

We *shall* return after about a week.
You *will* be asked to speak at the next meeting.
He *will* not play in Tuesday's match.

2. When 'Shall' is used with the second and third persons, it expresses, in addition to futurity, the will of the speaker, and implies obligation on the part of the person referred to in the sentence:

You *shall* obey my commands (*i.e.*, you are obliged to obey).
Thou *shalt* not steal.
You *shall* receive your pay to-morrow (*i.e.*, I promise that you will get it).
He *shall* not be promoted (*i.e.*, I forbid, I shall prevent, his promotion).

3. When 'Will' is used with the first person it expresses determination or willingness on the part of the speaker or speakers:

I *will* not go (*i.e.*, I refuse to go).
We *will* die rather than yield (*i.e.*, We prefer to die rather than yield).

4. In certain constructions 'Will' in the second and third persons also has the sense of determination or consent:

I offered to help him, but he *will* not accept my help (*i.e.*, he refuses).
We have often asked her to come and have tea with us, but she *will* not.

5. In asking questions 'Shall' with the first person expresses simple futurity; but it may also have reference to the wish of the person addressed or the wish of the speaker; as *Shall* I go? *i.e.*, Do you wish me to go? or, *Ought* I to go? With the second person 'Shall' expresses simple futurity, and 'Will' generally denotes the *wish* or *willingness* of the person addressed; as, *Shall* you go? (Simple futurity). *Will* you go? (Do you wish to go?) *Will* you post this letter for me? (Are you willing to

post this letter for me?) With the third person 'Will' expresses simple futurity, and 'Shall' generally implies the wish of the person addressed: as, *Will* he go? (Simple futurity). *Shall* he go? (Do you wish him to go?)

The rule with regard to the ordinary usage of 'Shall' and 'Will' has been put into verse thus:

"In the first person, simply, SHALL foretells;
In WILL, a *threat* or else a *promise* dwells;
SHALL in the second and the third doth *threat;*
WILL simply then *foretells* the future feat."

6. SHOULD and WOULD follow the rules of 'Shall' and 'Will,' but the idea of duty or obligation is more prominent in 'Should' than in 'Shall'.

Study the following sentences carefully.

You *should* go.—You *ought* to go, it is your duty to go; I suggest to you that you ought to go, but the decision rests with you.

You *shall* go.—It is *my will that* you shall go, your wish does not matter.

I *shall* go.—It will happen that I shall go, whether it is my duty or not does not matter.

I (he, she, it, we, they) *should* go.—It is my (his, her, its, our, their) *duty* to go.

I (he, we, etc.) *should have gone.*—It was my (his, our, etc.) *duty* to go, but I (he, we, etc.) did not go.

I should have gone if I had remembered does not imply any duty or obligation to go, but expresses simply the result of not remembering. 'Should' is here only the Past Tense of 'Shall.' This use of 'should' must be kept in mind.

'Would' is treated in the same way as 'Will'. Thus when it is used with the first person it implies the intention or wish or determination of the speaker: I *would* not allow him to go, means it was my intention not to allow him to go. A very common mistake is to say, "I would

like. . . ." I *would* imples, "it is my wish," etc. "I would like" is therefore an unnecessary repetition and is bad English. Say, "I should like."

7. MAY, MIGHT; CAN, COULD. Misuses of these words are frequent. Many people use "can" when "may" should be used; as in the sentence, "you have finished your work now, so you *can* go." The chief use of "may" is to express Possibility: "It *may* rain in a short while." "May" is also used to express Permission ("you *may* go home now"), uncertainty ("He *may* fall down if he does not take care"), and a wish ("*May* he live long!")

Might is used to express a mood of great uncertainty in the speaker or a sense of what is reasonable. Whereas *May* expresses mere possibility, *Might* expresses the speaker's attitude of mind regarding a possibility: "I am not sure, but the governor *might* grant you an interview." (Great uncertainty). "You *might* at least consult me" (sense of what is reasonable). *Can* is used to express Ability or Fitness, and Possibility due to circumstances. "He *can* play a good game when he wants to." (Ability). "We *can* hope for no reward from his hands" (Possibility due to circumstances).

It is difficult to distinguish between the uses of *can* and *could* in ordinary usage, but we may note that *could* expresses ability combined with determination or it emphasises an attitude of the speaker. "He *could* win the prize if he tried." "I *could* tell you a tale that would frighten you." When *can* is employed to express the idea of possibility due to circumstances the usage is hardly distinguishable from that of *may*: "The stuff you want *can* (or *may*) be had of Thakar and Sons." In interrogative sentences *can* may be used to express impatience, curiosity, or surprise. "O dear, what *can* the matter be?"

The Subjunctive Mood and Conditional sentences.

Mistakes are often made in the use of the subjunctive mood. It is necessary to know the correct use of this mood.

The Subjunctive mood states a *supposition, condition, doubt, wish,* or *intention.* Conjunctions like *if, unless, though, although, lest, however, that,* usually come before the subjunctive:

> I shall see you at seven o'clock to-morrow morning *if* I *get* up in time (condition).
>
> I wish (that) I *had* the wings of a bird (wish).
>
> *If* it *be* true that he is guilty, he deserves to be hanged (supposition).

Were the earth flat ships could not sail round it (certainty to the contrary).

"If it *be* true" implies that the speaker is *uncertain* of the truth of what is said.

"If it *is* true" implies that the speaker *believes* that it is true.

"If it *were* true" implies that the speaker *believes* it to be *not* true.

Similarly, "If I *could* I would do it" implies that I could not or cannot do it.

"If I *can,* I will do it" implies that I am not sure if I can do it or not.

It is good to remember these distinctions, though in ordinary prose nowadays many of the regular subjunctive usages as well as forms are disappearing.

PREPOSITIONS.

The prepositions *for, from, in, on,* are sometimes omitted before nouns of time and place: "The train had gone (for) seven miles, when it was stopped by thieves." "It rained (for) forty days and forty nights."

Prepositions should not be put in when they are not required. We do not say, "I told *to* him to go away." The correct form is "I told him to go away." Neither should prepositions be omitted where they are required by Syntax and Idiom. We do not say, "I went my house;" we should say "I went *to* my house." "I am displeased him" should be "I am displeased *with* him."

AT, IN. *At* is used to denote a *point of time; in* denotes a *portion of time.* "I came here *at* four o'clock; "I shall go back *in* a few days." *At* is also used to denote a particular point in space; *in* is used to denote any considerable portion of space: "We live *in* India;" "When I was in Bombay;" "*In* that area there are many mosquitoes;" "He lives *at* Jalalpur;" "He lives *in* a village;" "He lives *at* Bankipur, a village not far from here, *in* this very district."

FOR. *For* has many uses. "I have brought this book *for* him." It is used to denote a *portion of time*: "We have had no news from him *for* a long time." It is also used to denote the actual price of a thing: "I brought this book *for* three rupees;" "That house was sold *for* five thousand rupees." But when we speak of the *rate* at which articles or things are bought or sold, *at* is used: "These chairs were bought *at* five rupees each;" "Six pencils, *at* two annas each, can be purchased *for* twelve annas."

FROM. From is used to denote a *point of time* and the place of origin or the source of anything; in the first sense it is followed by *to, till*, or *until*: "I have been waiting here *from* three o'clock (*till* now); "The College will be closed *from* the 3rd to the 8th of this month;" "I got this watch *from* my father;" "We started *from* home five days ago;" "Rain falls *from* the clouds."

BY, WITH. *By* usually denotes the agent or doer of

an action and *with* denotes the instrument: "I write *by* my hand *with* a pencil;" "He was killed *with* a knife *by* his enemy." *With* also denotes accompaniment: "He lives with me;" and sometimes *by* is used to denote nearness: "We sat *by* the river."

IN, INTO. *In* implies *position inside*, and *into* implies *motion from outside to inside*: "Rama was already *in* the room when I went *into* it;" "We went *into* the garden and walked about *in* it."

AMONG, BETWEEN. *Among* is used when there are three or more persons or things, whereas *between* is used only when there are two things or persons: "She is the fairest *among* women;" "Sweets were distributed *among* the children;" "There are no secrets *between* him and me;" "*Between* the devil and the deep sea;" "*Between* earth and sky;" "*Among* the sons of men;" "*Among* the nations of the earth."

BESIDE, BESIDES, *Beside* means *by the side of; besides* means *in addition to, other than*: "There is a hill *beside* the silver Thames;" "*Beside* me sat my brother;" "He has a carriage and pair, and a motor car *besides*."

It is often difficult to know which is the correct idiomatic preposition after certain nouns, verbs and adjectives. Certain words and phrases must be followed by particular prepositions and no other. It is difficult to give rules that will apply to all cases; the best way is to study the usage of good writers and speakers. A selected list of the more common idiomatic uses of prepositions is given below.

1. Abide *by*. You must abide *by* the promise you have made.
2. Abound *in* or *with*. The river abounds *with* fishes of all kinds.
3. Absent *from*. He was absent *from* school for a long time.

4. Acceptable *to.* Your plan is not acceptable *to* me.
5. Access *to.* Ordinary people have no access *to* the king's house.
6. Accompanied *by.* He was accompanied *by* his favourite dog.
7. Accompanied *with.* His speech was accompanied *with* a bow.
8. *In* accordance *with.* He acted *in* accordance *with* instructions.
9. According *to.* According *to* his statement he was in England for six years.
10. Accused *of.* This man is accused *of* murder.
11. Accused *by.* The student was accused *by* his teacher of having been disobedient.
12. Accustomed *to.* I am not accustomed *to* bathing in cold water.
13. Acquainted *with.* I am not acquainted *with* Miss Jackdaw.
14. Adapted *to.* The plan that you suggest is well adapted *to* my abilities.
15. Adapted *for.* Your plan is not adapted *for* the purpose I have in hand.
16. Admit *of.* Your conduct admits *of* no excuse.
17. Admit *to.* He has been admitted *to* the Rajah's College.
18. Advantage *of.* The students took advantage *of* the teacher's absence and made much noise.
19. Advantage *over.* He has an advantage *over* me.
20. Affection *for.* Rama's affection *for* his children is very great.
21. Afraid *of.* Most boys are afraid *of* punishment.
22. Agree *among.* The boys agreed *among* them-

selves to trouble the teacher.

23. Agree *to*. I agreed *to* my friend's proposal and went for a walk with him.
24. Agree *with*. Rama agrees *with* Krishna on that subject.
25. Aim *at*. If you aim *at* the stars you may at least hit the sky.
26. Alarmed *at*. We were alarmed at the sight we saw.
27. Alight *at*. We alighted *at* the gate of the house.
28. Alight *from*. I alighted *from* my horse.
29. Alight *to*. The aeroplane slowly alighted *to* the ground.
30. Amazed *at*. The citizens were amazed *at* his eloquence.
31. Amount *to*. The interest on the money in the bank amounts *to* 200 rupees.
32. Angry *at*. The father was very angry *at* the conduct of his son.
33. Angry *with*. I am angry *with* Jack for his silly behaviour.
34. Annoyed *at*. I am annoyed *at* the dishonesty of these tradesmen.
35. Annoyed *with*. I am annoyed *with* these students.
36. Answer *for*. I have no answer *for* my misconduct.
37. Answer *to*. We have to answer *to* God for all our deeds. This dog answers *to* the name of Tom.
38. Anxiety *about*. I was anxious *about* the health of my son; my anxiety *about* his health has been relieved.
39. Anxiety *for*. I am anxious *for* the safety of

my son. Great is my anxiety *for* my son's safety.

40. Apart *from*. Apart *from* his inherited wealth he has earned a great deal of money.
41. Appeal *against*. They have appealed *against* the decision of the judge.
42. Appeal *to*. They have appealed *to* the High Court.
43. Appeal *for*. He appealed *for* mercy and I pardoned him.
44. Apply *to*, *for*. Tom has applied *to* me (person) *for* a promotion (thing).
45. Appoint *to*. He has been appointed *to* a lectureship in this College.
46. Approve *of*. I do not approve *of* his conduct.
47. Arrive *at*, *in*. She arrived *at* Lahore *in* an aeroplane.
48. Ashamed *of*. I am ashamed *of* my conduct.
49. Ask *of*. Ask *of* the gods for a gift for our son.
50. Ask *for*. I asked him *for* a loan of ten rupees.
51. Attend *to*. We attended *to* the lecture very carefully.
52. Attend *on* (*upon*). I attended *upon* him for a long time to win his favour.
53. Attendance *at*, *on* (*upon*). Your attendance *at* court, and your attendance *on* the committee are required.
54. Beg *of for*. The poor man begged *of* me to give him some money; the poor woman begged *for* bread.
55. Bestow *upon*. God has bestowed riches *upon* him.
56. Call *on*. We called *on* you yesterday, but you were out.
57. Call *upon*. The president called *upon* Mr.

Bose to deliver the address.

58. Call *at, for.* I called *at* the post office this morning *for* the parcel.
59. Care *of.* I shall give you some hints on the care *of* your books.
60. Care *for.* A soldier is not expected to care *for* his life.
61. Charge *with, to.* He is charged *with* murder. The expenses of the case were charged *to* him.
62. Compare *with, to.* We can compare this book *with* that one; they are similar. Compared *to* me, he is not a clever student.
63. Compete *with, for.* I competed *with* James *for* the prize and won it.
64. Complain *of, to, against, about.* He complained *to* me *about* the noise of the car. He complained *against* her. She complained *of* his rudeness to her.
65. Congratulate *on.* I was congratulated *on* my success in the examination.
66. Consist *of.* This book consists *of* twelve chapters.
67. Consist *in.* Truthfulness consists *in* honesty of word, thought, and deed.
68. Count *on* (*upon*). Jill counts *upon* me to help her in the hour of her need.
69. Die *of, by.* Some died *of* hunger and some died *by* the sword.
70. Differ *from, in, on.* Man differs *from* the beasts. We differ *in* our opinions. We differed *on* the subject of social reform.
71. Disappointed *in, of, with.* I am disappointed *in* him. Being disappointed *of* winning the prize I gave up competing. I am disappointed *with* this watch of mine.

72. Engage *in, to.* He is engaged *in* business. I am engaged *to* her (to be married).
73. Fall *among* (thieves), *from* (a tree), *in* (love), *into* (sinful ways), *in with* (a proposal), *under* (the displeasure of a person).
74. Feel *for.* *i.e.,* feel pity for. I feel *for* the poor people who are starving.
75. Happen *at, in, to.* This happened *to* him (person) *in* the garden (place) *at* four o'clock (time). Or the accident happened *in* the morning (time) *at* the railway station place).
76. Liable *for, to.* I am liable *for* the loss. I am liable *to* fits of temper.
77. Marry *to.* Jill was married *to* Jack. (Not "Marry *with*").
78. Moved *at, by, to, with.* I was moved *at* the sight of his misery. He was moved *by* his passions. I was moved *to* tears. She was moved *to* envy by what she saw in her friend's house.
79. Play *at, on.* He is playing *at* cricket. She plays well *on* the piano.
80. Popular *with.* He is popular *with* his companions for his sportsmanship.
81. Prepare *against, for.* I am prepared *against* the failure of the bank (I have taken precautions). I am prepared *for* the worst.
82. Put up *with.* I will not put up *with* this insult.
83. Quarrel *about* (*over*), *between, with.* We should not quarrel *over* (*about*) this matter. There can be no quarrel *between* you and me. She has no quarrel *with* him.
84. Result *from, in, of.* Death resulted *from* his wounds. The quarrel resulted *in* murder.

This is the result *of* laziness.

85. Run *after, at, into, over, through.* The dog ran *after* the cat—*i.e.*, pursued it. The bull ran *at* him—*i.e.*, attacked him. He ran *into* debt. I ran *over* the letter—*i.e.*, read rapidly. Our dog was run *over* by a car—*i.e.*, fell under the car. He has run *through* his money—*i.e.*, spent it all.
86. Search *after, for, of.* The search *after* happiness is a vain one. We made a search *for* the lost watch. He is in search *of* a job.
87. Set *about, over, upon.* Let us set *about* (start) our business. He was set *over* the business—*i.e.*, in charge of it. The dog set *upon* the cat—*i.e.*, attacked it.
88. Take *after, for, to, upon.* He takes *after* his father (is very much like his father in appearance, etc.). He took me *for* a stranger. He has taken *to* drinking. He took *upon* himself to give me a lecture.
89. Talk *about* (*of*), *over, to* (*with*). Did he talk *about* (*of*) leaving? I want to talk *to* (*with*) you. Let us talk *over* (discuss) this matter.
90. Taste *for, in, of.* He has no taste *for* mathematics. She has no taste (judgement) *in* pictures. Now we shall have a taste *of* (experience of) hard work.
91. Thankful *for, to.* I am thankful *to* you *for* your kindness.
92. Think *of, over* (*on*). We never thought *of* that even for a moment. Go home and think *over* this problem.
93. Tired *of, with.* We are tired *of* waiting. He is tired *with* his hard work.
94. Touch *at, upon.* The steamer touched *at* Aden.

He touched *upon* (briefly mentioned) the subject of patriotism.

95. Trust *in, to, with.* I trusted *in* his honour and trusted him *with* my money. I trust *to* you my gold watch.
96. Unite *in, with.* England united *with* France. They united *in* this effort.
97. Use *for, in, of.* I have no use *for* him. There is no use *in* asking that question. What is the use *of* examining him?
98. Wait *at, for, on* (*upon*). The bearer waited *at* table. We waited *for* the next train. The servant waited *upon* us.
99. Watch *for, over.* I lay awake all night watching *for* the morning. The nurse watched *over* the patient.
100. *Yearn for.* The mother yearns *for* her absent children.

Exercises

I. Supply the proper tense of the verb in brackets:—

1. When we reach Bombay we (go) to see the University buildings.
2. I am sorry that I am late; how long you (wait) for me?
3. You are very late; I (wait) here since four o'clock.
4. On our way we saw an old car lying broken down; it (lie) there for a long time.
5. We had lost our cow; when we found her she (lie) in a ditch.
6. The Portuguese (come) to India before the English.
7. I (read) ever since I got up in the morning.
8. In December next she (be) seventeen years old.
9. When I was in Lahore I (see) the museum.
10. Next year I (complete) four years in College.
11. I (live) in this house for three years, and I hope I (live) here next year too.
12. I went to see Mr. Dutt yesterday, but I found that

he (leave) already.

13. The student you sent for (come).
14. When I went to see the tennis match it (go) on for fifteen minutes.
15. I took up this novel yesterday; I (finish) reading it before I sleep to-night.
16. I should like you to come with me, but if you (be) late I not (wait) for you.
17. The steamer struck a rock and (sink).
18. My brother is in Bombay; he (live) there for two years; he (live) in Poona two years ago.
19. We cannot start before one o'clock; we not (have) lunch before noon.
20. The Moghul Empire which (last) three hundred years when it (come) to an end in 1803 (establish) by Baber.
21. The British Empire now (take) the place of the Moghul Empire.

II. Correct the following sentences:—

1. The train has arrived ten minutes ago.
2. The lecturer is speaking since six o'clock.
3. Day before yesterday I have gone to see the Town Hall.
4. Rama had come to see me on Tuesday.
5. These volumes have been printed in 1865.
6. These five days I am suffering from fever.
7. I am going home as the teacher had given me leave.
8. It is a universally known fact that the earth travelled round the sun.
9. I am ready to have gone with you.
10. Is he very ill? Yes, he was.
11. The professor asked us to remember that honesty was the best policy.
12. Buddha is said to be born 2,500 years ago.
13. The ship has sailed before I reached the wharf.
14. Since you saw me last I was wholly engaged in writing.
15. He is governor of the province since three years ago till now.
16. She has went to England twice.

17. It would have been better to wait.
18. The hall was large enough to have held 500 people.
19. Until the time of Galileo men believed that the sun revolves round the earth.
20. The physician has already come in and did what could be done.
21. Next winter I shall be two years in this College.
22. We are pleased to dine with you on Friday next.
23. It is not likely that any trouble would arise.
24. I was never in the company of a young lady so long, trying to entertain her, and failed so badly.
25. He told me that no further news is received.

III. Insert SHALL, WILL, SHOULD, or WOULD in the blank spaces in the sentences given below.

1. I am afraid that I——miss the train.
2. I hope we——be in time to meet the next train.
3. I am going to punish the boy; he——repent of his misdeeds.
4. I——not put up with any insult.
5. The teacher——be angry if we were late.
6. The Principal decided that Govind——be promoted to the third year class.
7. You——pray to God every day.
8. I——like to see every boy in this class doing well in the examination.
9. He said that he——not see me again until I apologised to him.
10. I never thought that I——enjoy a trip to South India so much.
11. When——the results of the examination be published?
12. It——be a good thing if we could go for a trip round the world.
13. I——be drowned and nobody——help me.
14. "And in that heaven of all our wish
There——be no more land, say fish."
15. The just——live by faith.
16. If there is anything I can do for you I——do it.
17. If there was anything I could do I——do it.
18. "Had I the heaven's embroidered cloths . . . I——spread the cloths under your feet."

19. "They (the dead heroes of the war)——grow not old
As we that are left grow old."
20. The things I——I do not, and the things I——not I do.

IV. Insert suitable prepositions in the following sentences.

1. I bought these mangoes——fourteen annas——two annas each.
2. This man is charged——stealing a gold watch.
3. A bill was introduced——the Assembly, but it was opposed——the official members.
4. This apple fell——the tree yesterday.
5. You must not count——my assistance.
6. William lived——New York for two years and then went——England.
7. The ignorance——this man is very great.
8. I have no knowledge——the matter——dicussion.
9. To die——hunger is not a crime, but to live——begging is a shame.
10. You are not qualified——the post.
11. It is not always possible——agree—everyone.
12. The boy was bent——going——the cinema, and as he was short——money, I gave him some.
13. The thief was attacked——the dog; the dog barked ——him and jumped——him.
14. I was robbed——a book——the rogue.
15. You must not stare——a person when walking—— the street.
16. Cattle feed——grass, but we feed our cattle—— gram.
17. I am full——sorrow——the death——my friend.
18. The convict escaped——jail——Monday.
19. Kunden's name has not been included——the list of prize-winners.
20. I have not yet replied——the letter that I got—— Roy.
21. He was sure——success, and is therefore surprised ——his failure.
22. Abdul was expelled——College for having copied ——the examination.

23. I have confided——Rahim, and confided my secret ——him.
24. The meeting began——a prayer.
25. I am obliged——Lateef——his kindness.
26. I cannot get on——James; he is so careless——other people's comforts.
27. The police were in search——the thief who had committed the theft——my house.
28. Hasina is obliged——Zora——the kindness she has shown.
29. I do not wish to part——you, but I do not want to part——my money.
30. We are not in need——assistance and so there is no need——you to come.
31. Mumtaz Begum was introduced——high society, and Lord Bullock was introduced——her.
32. Belgium fought with the Allies——Germany,—— her freedom.
33. All with the exception——Mirza passed; he was an exception——the rule.
34. Being disappointed——love she was disappointed ——life.
35. I have had no previous experience——this work.
36. Every night I sit——my table and read my lessons.
37. The robbers, who were seven——number, distributed the plunder——themselves.
38. We have to make the best——our lot.
39. Thomas and I have quarrelled; I shall have nothing more to do——him.
40. I went——the bazaar in order——buy some paper, but when I saw some very good peaches kept—— sale I bought some——them——the money I had.
41. When I buy things I insist——having the best that I can afford to buy.
42. We make much——our little troubles, and do not pay much attention——the troubles——others.
43. My ideas are different——yours, and my plans do not coincide——yours.

44. Mohammed was indifferent——all the good counsels——his parents and so he got——trouble.
45. Hannibal made light——all the dangers that stood ——his way.
46. Some thief has made off——my bicycle.
47. A man may try to be independent——everybody, but he has to depend——others for some things at least.
48. I was born——the village of Bankapur, and brought up——Krishangar, another village.
49. What does wisdom consist——?
50. I complied——the request——John and bought—— him two books——The Popular Book Depot.

V. There are mistakes of different kinds in the following sentences. Point out the faults and correct them.

1. The Hockey is a very good game. (*P. U. Inter. 1930*).
2. If it were not for education man would be different from the animals. (*P. U. Inter. 1930*).
3. They found the cow lying badly wounded, and died shortly afterwards.
4. Long life is good if one be healthy and has good companions.
5. Our chief reason for supporting the Government is because we are afraid of our neighbours.
6. During our holidays we were very happy, boating, climbing hills, shooting, hockey and all kinds of sport.
7. I feel my misfortune as much, if not more than, he.
8. A student should take care not to be playing too much and waste his time.
9. Everybody looks upon me as a hard-hearted man exacting his dues from the poor people, and making myself rich at the expense of others.
10. If the government is good they make wise laws.
11. My father asked me to go the fair and enjoy there. (*P. U. Inter. 1930*).
12. "The machinery by which these stories was propelled is much the same whether the romance be English or continental."

13. The professor's name is William Higgins and lives in Lombard Street.
14. I replied him in the affirmative. (*P. U. Inter. 1930*).
15. He is one of the best, if not the best tennis player, in India.
16. I had to choose between Persian or Arabic, and I chose the Persian.
17. A rogue kidnapped the child and was rescued by the policemen.
18. He earns his livelihood by carrying letters, running errands and other such jobs.
19. The volunteers have and are still doing excellent work.
20. He is unable to read nor write.
21. William has been better able to stand the cold than did Richard.
22. Neither of us ever went to a College, but to School.
23. He is absent from College due to stomach-ache.
24. We generally, as a rule, do not observe the rules of health. (*P. U. Inter. 1930*).
25. He is one of the most, perhaps the most important man in the village.
26. Man is the highest of all creatures, and we have been able to conquer the air.
27. Dick is older to all of us, and working in the Collector's Office.
28. The use of different forms of verse make his poetry very beautiful.
29. The cheerfullest man in our family am myself.
30. My daughter is a girl of about seventeen years old.
31. We examined carefully into the matter and found that there was no cheating.
32. "He is a great admirer of the works of Rupert Brooke, a young poet of great promise, but who died of an illness contracted on active service."
33. My wife as well as my children are ill.
34. He took off his hat and put on a peg.
35. "*The Lives of the Poets*" were written by Dr. Johnson.

36. Before you go home you must collect all your books together.
37. You must all do like I do.
38. One member of the gang was arrested for their dacoity.
39. During the Dusserah holidays we enjoyed much and so I got many stomach-aches.
40. We ate the rice as well as the dog.
41. Every student is filled by hope and ambition. (*Delhi Inter. 1941*).
42. I congratulate you for your success. (*Delhi Inter. 1941*).
43. The teacher asked me to begin reading from page fifteen.
44. He gave all his time for the study of Persian.
45. For all the troubles he took he received only insult.
46. We stood by the road-side and saw the king pass by.
47. It is a custom from a long time with us to fast on Fridays.
48. The Governor camped here for three days and then returned to Bombay.
49. When the son met his father he fell on his foot.
50. The visitor then took our leave.

V. THE MAKING OF SENTENCES

At the root of all successful writing is the ability to construct correct and clear sentences. The sentence is the unit of speech and written composition. We may define a sentence as a thought expressed in words that are in complete grammatical form. Attention should be paid, first of all, to the grammatical correctness of the sentences we make. Every sentence must have a subject and a predicate, and every subject must have a predicate. The subject should be in the nominative case; the predicate must consist of, or contain, a finite verb. We must see that the different parts of a sentence agree.

We have already considered some of the rules that govern the agreement between the different parts of a sentence—subject and verb, noun and pronoun, antecedent and relative.

Sentences may be classified as **assertive, interrogative, exclamatory,** and **imperative.**

"This is the house that Rama built." "I am going home." These are assertive sentences: they simply make statements.

"Are you going home?" "Is this the house that Rama built?" are interrogative sentences: they ask questions.

"How beautiful is the house that Rama built!" "How early you are going home!" are exclamatory sentences: they express surprise, admiration, etc.

"Rama, you shall build a house." "Go home." These are examples of imperative sentences: they express commands.

According to the number and kind of clauses a

sentence contains, it may be **simple, complex, compound,** or **compound-complex** (or **mixed**).

When a sentence contains only one finite verb, it is a simple sentence; as, "The house was built by Rama." "One fine morning, with a party of friends I went for a picnic."

When a sentence contains two or more independent clauses connected by co-ordinate conjunctions, it is said to be compound; as, "I went home and took off my cap."

When a sentence consists of a principal clause, and one or more subordinate clauses connected to the principal clause by relative pronouns, it is called complex; as, "One morning, when the sun was shining brightly, I went to see my friend."

A compound-complex or mixed sentence consists of two or more co-ordinate clauses (or principal clauses) one or more of which has subordinate clauses connected with it; as, "When John came, he and I went out for a walk; and when we were walking along we met James."

The Order of Words. The order of words in a sentence is very important. "He is eating his food" is not the same as "Is he eating his food," though the words are the same. "Boys are mischievous" is a sentence, but "Mischievous boys are" does not make complete sense. Notice the following sentences; in them the words in the subject part or the predicate are disarranged, and therefore they make no sense:

(*a*) (at this, angry, the French) attacked more fiercely than ever.

(*b*) We (this man, us, rule, have, over, will, to).

(*c*) (gallantry, this deed, double, of) had not passed unobserved.

(*d*) You (sunset, here, at, be, will)?

(*e*) I (leave, shall, to-night, Lahore). (*P. U. Inter. 1929*).

When restored to the right order they make proper sense:

(*a*) Angry at this, the French attacked more fiercely than ever.
(*b*) We will have this man to rule over us.
(*c*) This deed of double gallantry had not passed unobserved.
(*d*) Will you be here at sunset?
(*e*) I shall leave Lahore to-night.

If words and phrases are not put in their proper order the sentence either loses its sense completely, or gives a wrong sense. In many Indian languages it is possible to arrange the words in a sentence freely, because there are numerous inflexions. But in English there are but a few inflexions, and therefore the freedom of arrangement is restricted. Notice the following sentences:

"The man shot himself after writing a farewell letter to his wife with a gun."

Does "with a gun" refer to "shot himself" or to "writing?" The sentence should be written

"The man shot himself with a gun after writing a farewell letter to his wife."

"Wanted a boy to take care of a dog, able to speak English."

Does the dog speak English? The sentence should be

"Wanted a boy, able to speak English, to take care of a dog."

There is a great deal of difference between "I have something to say" and "I have to say something;" "rose garden" and "garden rose;" "John beat Thomas" and "Thomas beat John."

It is not possible to give rules that will cover all cases. But most mistakes of arrangement may be

avoided if we bear in mind this cardinal rule, that **words relating to things that are to be thought of together must be put together.** Thus in the sentence "Wanted a boy to take care of a dog able to speak English", the phrase "able to speak English" refers to the boy, and when we speak of the boy, his ability to speak English must be mentioned soon after. Thus, as we saw above, we say, "Wanted a boy, able to speak English, to take care of a dog."

I. Subject and Verb. In assertive sentences the subject is generally placed before the verb; as, "Jack and Jill went up the hill." But when the verb is intransitive and there are many words or phrases amplifying the subject it is better to put the verb *before* the subject.

There *lived* in the city of Rajasthan a very old *king*.
Under us *rolled*, wave on wave, the mighty *waters* of the Atlantic.

Occasionally the verb is put before the subject for the sake of emphasis:

Down went the *Royal George*.
'Shoot,' cried the General.

(When the verb is placed before its subject it is not made the first word in the sentence. But sentences beginning with past participles may be said to be exceptions: "*Gone are* those days of splendour").

II. Verb and Object. As a rule the object comes immediately after the verb. But occasionally an adverb or adverbial phrase modifying the verb may be allowed to come between them:

He ate, with a greedy look, the sweets his mother gave him.
or With a greedy look he ate the sweets his mother gave him.

Notice that if the words "with a greedy look" were

placed after the object the meaning would be very different.

He ate the sweets his mother gave him with a greedy look.

Here "greedy look" would seem to refer to the mother.

III. Noun and Qualifying Words. Adjectives and other qualifying words are placed *immediately before* the words they qualify. "A little white lady's handkerchief," "A white lady's little handkerchief," "A little lady's white handkerchief," "A lady's little white handkerchief," are all different. "The artist's best efforts" is different from "The best artist's efforts."

A lengthy adjectival phrase or clause is better placed *after* the noun it qualifies:

A hall large enough to accommodate 500 people.

When several adjectives qualify the same noun, the adjectives may be placed after the noun:

The Lords spiritual and temporal.

A woman holy, fair, and wise.

In certain expressions the adjective is always placed after the noun:

Heir apparent, Governor-general, sum total.

Participial adjectives may be placed either after the noun or before it:

Being very hungry, Rama sat down to eat.

Rama, being very hungry, sat down to eat.

When a noun is qualified by adjectives that are themselves disconnected in meaning it is better to place the noun between them:

He is dead, and *all* his actions, *good* and *bad*, are forgotten.

All men, *rich* or *poor*, are answerable to God.

IV. Noun and Demonstrative Pronoun. It is not correct, as a rule, to use a pronoun before the noun for which it stands has been mentioned:

'When I saw them the children were playing' should be, "When I saw the children they were playing."

But in constructions like "The death of his wife drove Rama crazy," it is difficult to avoid putting the pronoun before the noun.

V. Antecedent and Relative Pronoun. A relative pronoun should be placed as near its antecedent as possible.

> I gave him a *blow* with my fist *which* knocked him down. (wrong)
>
> With my fist I gave him a *blow which* knocked him down. (right)

Notice how in the first sentence "which knocked him down" might seem to refer to 'fist' instead of 'blow.'

> *One* of the reasons for the downfall of the Roman Empire *which* should not be disregarded was the lax morals of the people. (wrong)
>
> Among the reasons for the downfall of the Roman Empire, *one which* should not be disregarded was the lax morals of the people. (right)

In the first of these sentences "which" might be thought to refer to Roman Empire instead of "one."

VI. Adjective or Participle related to Verb. When an adjective or participle is used as the complement of a verb, the adjective or participle should be placed after the verb as well as after the noun which it really qualifies. The adjective or participle may qualify a subject or an object.

> Rama[1] became[2] *gloomy*[3].
>
> The man[1] was caught[2] *stealing*[3].
>
> We considered[2] him[1] *brave*[3].
>
> His wife's death made[2] Rama[1] *sad*[3].

In these sentences the subject or object is marked 1, the verb is marked 2, and the adjective (or participle) is marked 3. In the first two sentences though "gloomy" and "stealing" really qualify "Rama" and "man" respectively, they are more closely connected with the verb and are therefore placed after both the noun and the verb. In the third and fourth sentences, similarly, the italicised qualifying words are more closely connected with the verbs than with the objects they qualify; the adjectives are, therefore, placed after both verb and noun.

VII. Adverb. The position of the adverb varies according to the nature of the sentence.

(1) The adverb is placed *immediately before* adjective, preposition, or conjunction.

> *Adjective.* I am *very* angry and *greatly* annoyed.
>
> *Preposition.* He ran *ahead* of me.
>
> *Conjunction.* Rama came here *only* because he wanted money.

(2) An adverb used with an *intransitive verb* is usually placed *after* it:

> He spoke *loudly*, and sang *melodiously*.

(3) When used with a *transitive verb* the adverb may be placed either before or after it:

> He ate the food *greedily*.
>
> He *heartily* drank the wine set before him.

When the object is accompanied by many words the adverb may be placed either before the verb or between it and the object:

> He ate quickly all the food that was set before him.
>
> *or,* He quickly ate all the food that was set before him.
>
> *But not,* He ate all the food that was set before him quickly.

When the tense of the verb is formed with an auxiliary verb the adverb is placed between the auxiliary and the principal verb; as, I *am much obliged* to you.

(4) Adverbs of time (like *always, never*) are usually placed *before* the verb (transitive or intransitive):

He *never* spoke an angry word to any person.
He *always* spoke kindly to the poor.

But if the adverb of time relates to some other word in the sentence, it may be placed in the proper position as regards that word:

"He was *never* destined to return" should be "He was destined *never* to return," because "never" refers to returning not to "destined."

(5) ONLY, AT LEAST. These and similar words and phrases are very often misplaced; especially the word "only." "Only Rama touched me" means "None else but Rama touched me;" "Rama only touched me" may mean "Rama merely touched me, he did not beat me," etc. "Rama touched only me" means "Rama touched none else." Obviously the position of "only" in a sentence greatly affects its meaning.

The rule to be followed is this: Place these and similar words *immediately before the word they are intended to qualify*:

In the fight that took place *only* one man died.
You must write to me *at least* once a month.

(6) When an adverb (or adverbial phrase) qualifies a whole sentence rather than one word, the adverb is placed first in the sentence:

Fortunately our army was victorious.
If thine enemy hunger, feed him; *if he thirst*, give him drink.

(7) The "split" infinitive. When an adverb (or adverbial phrase or other word) is put between *to* and the verbal part of an infinitive, the infinitive is said to be

"split." "I chanced *to* yesterday *behold*" is an instance. "To behold" is an infinitive, and "yesterday" 'splits' it. As far as possible an infinitive should not be split. "I want to plainly tell you" is not clearer or more elegant than "I want to tell you plainly" and has therefore no justification. In rare instances, however, the split infinitive may be permissible.

VIII. Preposition. When a preposition with its object depends upon another word, the preposition with its object should be placed as near as possible to the principal word on which it depends. If the principal word is a noun or an adjective or an adverb, the preposition with its object is placed *after* it. If it is a verb the preposition with its object may be placed either before or after it.

(Wrong) He received an *injury* on the head *of no importance.*

(Right) He received on the head an *injury of no importance.*

(Wrong) A *pot* was found in our garden *of money.*

(Right) A *pot of money* was found in our garden.

(Wrong) I was *short* to such an extent *of money* that I had to wire home.

(Right) I was *short of money* to such an extent that I had to wire home.

(Wrong) We *sat* after taking care that there was no dirt there *on the grass.*

(Right) He *sat on the grass* after taking care that there was no dirt there.

IX. Correlatives. Correlatives like *not . . . but, not only . . . but also, not more . . . than, both . . . and, either . . . or, neither . . . nor,* must be so arranged as to balance the words that are correlated. Each member of

the pair should be placed before words of the same or similar parts of speech.

(Wrong) I shall *either* return to-morrow *or* day after.

(Right) I shall return *either* to-morrow *or* day after.

(Wrong) We *not only* gave him food *but also* money.

(Right) We gave him *not only* food *but also* money.

(Right) We *not only* gave him food *but also* asked him to stay with us for a few days.

X. Conjunctional Phrases. Conjunctional phrases like *as well as, no less than, no more than* must be placed *between* the words they are intended to combine.

"They ate the meat as well as the dogs" is different from

"They as well as the dogs ate the meat."

Clearness. These rules regarding the arrangement of words are given because faulty arrangement of words is one of the most common sources of obscurity in writing. The first requirement of all writing is that it should be clear to those for whom it is written. Clearness, also called perspicuity, is secured not only by the proper arrangement of words but also by avoiding roundabout ways of expression and by being brief. Where a few words will clearly express our meaning we should not use many words unless we have some strong reason to justify our departure from the rule of brevity. The disregard of this rule leads to *verbosity*.

Unnecessary *repetition of words*, and *expressing the same thing twice* for no special purpose (called *tautology*) as well as needlessly *adding what is already implied* (called *pleonasm*) should be avoided because they destroy perspicuity.

We have already seen in a previous chapter that as a

rule we should prefer the small word to the big, and the common word to the far-fetched. The use of common words and expressions leads to *simplicity*.

Very often nothing is gained by referring to a person as the "Lion of the Punjab" or the "Tiger of Bengal." Such epithets are often very hackneyed and are not always clear to the reader or hearer. These and the use of unsuitable allusions and quotations destroy *directness*.

Impressiveness. After we have made quite sure that our writing does not lack clearness, we may desire to make it impressive or emphatic. Emphasis is gained by the choice of impressive words, by the use of figures of speech, and by adopting an order of words that is not commonly employed.

The *beginning* and *end* of a sentence are the emphatic positions, and in one of these two positions should be put the words and phrases that we wish to emphasise.

> *Flashed* all their sabres bare.
> *Never* the twain shall meet.
> *Blessed* are the meek: for they shall inherit the earth.
> Die he *must*.
> Silver and gold have I *none*.

Short and Long Sentences. It is not always easy to handle a long sentence and so the young student should use long sentences only when he is quite sure that they are correct. But a short sentence is not necessarily clearer than a long one. It is good to vary the length of our sentences. An occasional long sentence among short ones prevents the writing from seeming jerky. But a sentence should never be lengthened to such an extent as to make it difficult to read or difficult to follow when heard.

The style of writing that employs a succession of short sentences is called *abrupt.*

Periodic, Loose, and Balanced Sentences. According to the order in which the parts of sentences are arranged they may be classified as *periodic* and *loose.* When the qualifying and modifying phrases or clauses of a sentence are placed *before* the predicate, so that the grammatical construction and the sense of the sentence are complete only when the end of the sentence is reached, the sentence is called a *periodic sentence* or a *period*:

> "Whatsoever a man soweth, that shall he also reap."
>
> "Of all the poets who have introduced into their works the agency of supernatural beings, Milton has succeeded best."

In these sentences the sense is complete only when the end is reached.

When the main proposition comes first, and qualifying and modifying phrases come after, so that some complete sense may be got before the end, the sentence is called *loose*:

> "Then I saw in my dream that the interpreter took Christian by the hand/and led him into a place where was a fire burning against a wall,/and one standing by it always casting much water upon it to quench it;/yet did the fire burn higher and hotter."

This sentence might have stopped at any one of the places marked by the lines. The name "loose" is a technical one, and does not imply any condemnation; it must not be thought that loose sentences are faulty sentences.

When the successive phrases or clauses of a sentence are similar in form, it is called a *balanced* sentence. Often these balanced phrases or clauses are contrasted in meaning.

You talk too much and think too little.

> Do as I tell you, and not as I do.
>
> "Sudden prosperity had turned Garrick's head; continued adversity had soured Johnson's temper."

Loose sentences are extremely common in English. Periodic and balanced sentences are used for the sake of effectiveness and variety.

Unity. Whatever the type of sentence we make, it must have *unity*. It may contain more than one thought, but it must leave a single impression on the reader's or hearer's mind. It is best that a sentence should contain only one idea; but if a number of ideas are put into a sentence they must be closely related, so that the sentence may have unity of impression. The chief purpose of expressing ourselves in sentences is to make it easier for readers or hearers to grasp our ideas. If we pack too many ideas into one sentence or put together ideas that are not usually associated in thought, we shall defeat the purpose for which speech and writing are divided into sentences.

> Robin is an intelligent student and wears a black cap.

This sentence lacks unity because there is no connection between being intelligent and wearing a black cap.

> The war of 1914, in which many gallant lives were lost, including persons like Nurse Cavell who was a member of the Red Cross Society which is doing a great deal of good work in many parts of the world, including India where Indian nurses are still comparatively few in number on account of the social customs of the country, was the greatest war in history.

What is the central idea of this sentence? We began with the war of 1914, then passed on to Nurse Cavell, then to the Red Cross Society, and then to India. The different ideas are not closely related to the idea with

which we started, and too many things have been put into one sentence; it therefore lacks unity.

Synthesis of Sentences. Unity must be preserved under all circumstances. Just as it is incorrect and unnecessary to cram too many ideas into one sentence, it is not right to split a single idea, or two or more very closely connected ideas, into two or more sentences.

I opened my book. I read it.

These sentences express ideas that are very closely connected; it is better, therefore, to combine the two sentences into one sentence:

I opened my book and read it.

Having opened my book I read it.

The combining of two or more sentences into a single sentence is known as the synthesis of sentences. Simple sentences may be combined into Complex or Compound sentences. Combining sentences is a useful exercise, as it shows us some of the subtle differences that arise by the combination of simple sentences.

Non-English Idiom. One serious fault in the writings of Indian students and others is the use in English of idioms and constructions taken over from Indian languages. Effort should be made to *think in English*, and only constructions sanctioned by English grammar and idiom should be used.

Exercises

I. Discuss the arrangement of words in the following sentences. Make improvements where they are needed.

1. We do not wish to in any way restrict your freedom.
2. In spite of best Dr. Goodwin's efforts the patient died.
3. He pointed with a threatening look his revolver at me.
4. Sita wrote a letter in tears to her husband.
5. The Prince of Wales is the apparent heir to the throne of England.

6. The total sum of all I have told you is this: fear God and do the right.
7. In olden days all small and great offences were liable to be punished with death.
8. The evil lives after them, that men do.
9. The cycle costs sixty rupees on which he is riding.
10. He is undoubted student of ability.
11. Govind can remember a lesson after he has read it only once without difficulty.
12. An egg was brought from the kitchen where it had just been fried in a saucer.
13. There is a river by the side of the hill where men fish every day.
14. We left the *Sarai* where we had slept next morning and proceeded on our way.
15. The judge passed a light sentence on the young criminal, being a kind-hearted man.
16. The death occurred yesterday evening of Sir John Bunkum in the Edward hospital.
17. "He cannot be said to have died prematurely whose work was finished."
18. I did not make the statement in my lecture of yesterday which you impute to me.
19. The rogue led the young boy who was walking alone on the road astray.
20. The burglar climbed down from the window, being disappointed.
21. It is a matter of money rather than principle largely.
22. If he lives Lakshman will succeed his father.
23. Wanted black men's dressing-gowns.
24. Four children were poisoned by eating ice-cream at a party that had been bought from a local vendor.
25. The first and second prizes will be given to the two first candidates.
26. The boy was congratulated by his teacher, who got the first prize.
27. "One of the combatants was unhurt, and the other sustained a wound in the arm of no importance."
28. He congratulated all the students who had passed heartily.

29. Of all the students who passed Rama only got a first class.
30. I am willing to do as you tell me if you promise to reward me liberally only.
31. The soldiers were only willing to fight when they had received their pay.
32. I have worked hard, so I at least deserve to pass.
33. Napoleon's last battle was fought at Waterloo, after which he was never destined to fight again.
34. We should boast about our own merits never.
35. It is not fair that all important positions should only be held by one community.
36. I am surprised that you did not tell me who the culprit was, before this.
37. My friend asked me, "You are going home on the 14th?"
38. We should not put off a thing which can be done today till tomorrow.
39. I will not permit you to in any way encroach upon my rights.
40. All except Krishan Lal and Abdul Rahim between whom there was great rivalry, remained behind.
41. Can a man who has only written one poem be called a poet?
42. I have not only invited him but agreed to also pay his fare.
43. I am neither fitted by my learning nor my abilities to occupy that position.
44. In a College we not only have learned men to teach us, but a large library where we can read for ourselves.
45. You should either go or I.
46. A committee of four members of the staff has been appointed to make arrangements for the painting of the walls of the College hall including the principal.
47. I only received your letter two days ago.
48. For his essay he was awarded the Sir James Bogus Prize and medal which was the best of all.
49. Like Professor Bottom who keeps a set of his works,

I have been an admirer of Rabindranath Tagore.

50. I ever don't remember having met you before.

II. In the following sentences the words enclosed in brackets are disarranged. Arrange them so as to make sense.

1. China (the most, country, is, in the world, populous).
2. The carpenter (industrious, seems, an, man).
3. The work (yesterday, done, be, not, could).
4. (the watch, bought, disappointed, had, I, being, with) I have ordered a new one.
5. (his, up, he, picking, rifle) fired two shots.
6. I (your, on, insist, room, the, leaving).
7. The father said, (face, very, child, is, your, dirty).
8. (that, you, the earth, do, travels, the sun, know, round)?
9. Men fear death (children, dark, go, to, the, in, fear, as).
10. I would rather be a poor man in a garret with plenty of books (who, not, love, did, than, a king, books).

III. The following are periodic and loose sentences. Name which are the periodic sentences and which the loose. Change the periodic sentences to loose and the loose ones to periodic, and say if the change is an improvement.

1. On the south side of Piccadilly, in a locality thronging with activities of various kinds, is St. James's Street.
2. Away from the noise and bustle of the city, far removed from all disturbing influences, alone among the beauties of nature, lived the poet.
3. The ship sailed into port, having crossed the stormy seas with great difficulty, and with four members of her crew severely wounded.
4. "And yet after reading of him in scores of volumes, hunting him through old magazines and newspapers, having him here at a ball, there at a public dinner, there at races and so forth, you find you have nothing—nothing but a coat and a wig and a mask smiling below it."
5. "Some two miles above the port of Dartmouth, once

among the most important harbours in England, on a projecting angle of land which runs out into the river at the head of one of its most beautiful reaches, there has stood for some centuries the Manor House of Greenaway."

6. "He had lost the only member of his family to whom he was bound by close ties of affection, the most faithful and devoted of his followers, his favourite companion, his best-loved friend."
7. "His conversation appears to have been quite equal to his writings in matter, and far superior to them in manner."
8. It is, like all his other works, of a high order of merit, containing all the beauties of phrase and figure for which he is so famous, though dealing with an altogether new topic.
9. I replied to him, pointing out his gross errors and expressing my surprise that he had proved so disappointing.
10. "All his books are written in a learned language, in a language which nobody hears from his mother or his nurse, in a language in which nobody ever quarrels, or drives bargains, or makes love, in a language in which nobody ever thinks."
11. "I impeach him in the name of the people of India, whose rights he has trodden under foot, and whose country he has turned into a desert."
12. Cardinal Newman has exercised more influence, perhaps, than any other writer in the whole range of English Literature, has won more sympathy than any other writer, has had more charm, even for unwilling ears.

IV. The following sentences lack unity. Point out the reasons for the loss of unity, and make the necessary changes to secure it.

1. "Fine weather, and a variety of *extraforaneous* occupations (search Johnson's dictionary for the word, and if not found there, insert it——for it saves a deal of circumlocution, and is very lawfully compounded) make it difficult (excuse the length of a parenthesis, which I did not foresee

the length of when I began it, and which may perhaps a little perplex the sense of what I am writing, though as I seldom deal in that figure of speech, I have the less need to make an apology for doing it at present) make it difficult (I say) for me to find opportunities for writing."

2. Noddington, the famous artist, is coming to Bombay where he will stay in the Taj Mahal hotel which is one of the largest hotels in the East, and where there is an excellent bar, and after a while he will tour India to study the scenery of the country and to make some pictures.

3. Gyan Chand is a fine sportsman and a splendid athlete and has won several medals some of which were ordered from England where a certain company makes very good medals and other articles of presentation, in silver and gold.

4. Sita has refused to marry Rama who is a teacher in the vernacular school at Bunkapur which, though a very small town now, was famous in ancient times——some people even believe that it was the capital of a kingdom.

5. The governor visited a small village where there is a very old ruin, said to have been a Hindu temple built by King Pushpamitra, who was one of the famous kings of ancient Hindu India, and was sumptuously entertained by the villagers.

6. Barkat Ram is a good student, works hard, writes good English, and drinks tea.

7. Miss Dastur is an accomplished pianist and a vegetarian.

8. *Paradise Lost* is a great epic poem, written by John Milton, one of the greatest poets of England, who married thrice.

9. When America was lost to England, which is an island country and has many fishermen living in it, George III was ruling.

10. Monsoon is the name of a seasonal wind which brings much rain to many parts of India, especially the western coast where rice is the staple food of the people, and where many people also eat fish.

V. Combine the sentences in the following groups in a suitable way.

1. A play was performed in our College. It was per-

formed by the students themselves. It was performed in the College hall.

2. The day was windy. It was evening. The wind became very high. A tree fell. The tree was in our neighbourhood. It was a large tree. It was a very old tree.

3. I have a book. I bought it. I bought it for five rupees. I bought it at Ram Lal's. Ram Lal is a bookseller. His shop is in Anarkali.

4. I got a letter. My father wrote it. I got it yesterday. I got it in the morning. It was a long letter. It was interesting. It contained interesting news. The news was about my sister. The news was about her marriage.

5. There came out also at this time several of the King's trumpters. They were clothed in white raiment. They were clothed in shining raiment. They made the heavens to echo with their sound. They made the heavens to echo with melodious noises and loud.

6. You see a house. That house was built by Rama. Rama is a contractor. He built it for me. He built it last year.

7. He had led a hard life. He had spent most of it in the city. In his old age he retired to a village. He was born in the village. He wished to spend the remaining days of his life in the village.

8. He left the house. He left it in anger. He was offended by some remarks. The remarks were made by the last speaker.

9. You know the facts now. You can judge for yourself. Have they treated me fairly?

10. The soldiers refused to go forward. They were not provided with sufficient powder and shot. The enemy were very powerful. The enemy were well supplied with ammunition.

VI. The following sentences contain un-English idioms and other defects. Rewrite them in good English.

1. It looked very bad to me that the poor dog was beaten like that.

2. He abused me like anything, so I abused him in return.

3. I have been studying very hard, but I am very afraid about passing.

4. I am writing this letter to dear sister because dear father asked me to.

5. He is a very shining boy and always stands first in the class.

6. We are quite rich, so five rupees is nothing to us.

7. I am glad to hear that you have been enjoying in your native place.

8. I must thank you for the fine time you are having.

9. We have to prepare most of our lesson from home.

10. When you will finish your letters I shall take them to the post.

11. By misfortune he falls sick every now and then.

12. Two men were seen getting out from a car.

13. The balloon rose slowly and slowly in the air.

14. The child's foot slipped and I was afraid he may not fall.

15. I will ask from the teacher how this problem should be solved.

16. I am writing this letter on my new desk.

17. I congratulate you for standing first in the College. *(P. U. Inter. 1937)*.

18. A storm in the hills is very terrible than a storm in the plains.

19. The trouble with this car is this that it has not been oiled.

20. I went with my sister to reach her to the station.

21. All my family members have gone to the fair.

22. I travelled in a crowded general compartment and my wife travelled in a female compartment.

23. The student could not understand what had he done to merit the teacher's scolding.

24. We must treat the members of the lower class kindly.

25. The accused made no reply and so the lawyer asked him again.

VI. PUNCTUATION

When we speak we make certain pauses in order to make our meaning clear, or to emphasise what we say. In writing and in printing, these pauses are indicated by certain signs called **Stops** or **Points.** These stops are inserted according to the grammatical construction and the sense of a sentence, and also in order to mark a pause for rhetorical effect. The pauses required by grammatical sense may be indicated by rules, but the stops that are put by a writer for the sake of rhetorical effect may vary from writer to writer.

The meaning of a sentence may change radically according to the pauses in it. Thus "Hang not, spare him," is quite different from "Hang, not spare him." In ordinary conversation we often use phrases like "going home;" our tone and gesture indicate whether we are asking a question or merely making an assertion. But in writing, the exact sense of the words will depend upon the stop we use after them. "Going home?" means "Are you going home?" but "Going home." may mean "I am going home."

Punctuation is the method of making clear the sense and grammatical construction of a written sentence by means of stops.

The stops proper are: full stop (or full point, or period); colon; semicolon; comma; point of interrogation; point of exclamation. Usually the dash, brackets, and quotation marks are also included among the stops.

The Full Stop (.). The full stop is used at the end of all sentences, unless they are interrogative or exclamatory.

A student should learn his lessons regularly.
All men are mortal.

It is also used after abbreviations; as, B.A., M.A., 8 a.m., Mr. C. M. John.

A series of full stops indicates the omission of words.

"Mr. Woodhouse ...... was a much older man in ways than in years."

Here the dots indicate that some words have been omitted. The original sentence reads, "Mr. Woodhouse, having been a valetudinarian all his life, without activity of mind or body, was a much older man in ways than in years."

The Colon (:). The colon was originally the longest pause after the full stop, and was used as intermediate between the full stop and the semicolon. But now it is used only for a few special purposes. It is used to introduce a list, a long or formal question or statement, or an illustration. When thus used, words like *thus, this, these, these words, as follows*, sometimes precede it. Often, when a list is introduced, a dash is added to the colon.

1. Kindly send me the following articles:—a chair, a desk, a dining-table, six dining chairs, and one side-board.
2. The eight parts of speech are these: noun, pronoun, verb, adjective, adverb, preposition, conjunction, interjection.
3. We all know the old saying: "Familiarity breeds contempt."
4. Abraham Lincoln began his speech with these words: "Four score and seven years ago our fathers brought forth on this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal."

It is also used between statements that are gram-

matically independent, but are closely connected in sense: antitheses, explanatory statements, and statements of which one gives the reason for the other.

> Above all things learn to think: nothing is more important than that.
>
> "She fought a good fight: cut and thrust."
>
> "Scientific truth is a thing fugitive, relative, full of fine gradations: he tries to fix it in absolute formulas."
>
> "Remove your cap a little further, if you please: it hides may bauble."

The Semicolon (;). Statements that are grammatically independent, but closely connected in sense are separated by semicolons. If, however, the conection is that of antithesis, explanation, or cause and effect, the colon is used. Connecting words are usually found between statements or clauses thus separated by semicolons.

> "They had seen the French colours flying on Fort St. George; they had seen the chiefs of the English factory led in triumph through the streets of Pondicherry; they had seen the arms and counsels of Dupleix everywhere successful."
>
> "As a body, the Roundheads had done their utmost to decry and ruin literature; and literature was even with them, as, in the long run, it always is with its enemies."

In a complex sentence, parallel subordinate clauses are separated by semicolons, especially if the clauses have commas used in them.

> "We can almost fancy that we are visiting him in his small lodging; that we see him sitting at the old organ beneath the faded green hangings; that we can catch the quick twinkle of his eyes, rolling in vain to find the day; that

> we are reading in the lines of his noble countenance the proud and mournful history of his glory and his affliction."

If the subordinate clauses are small enough or compact enough not to require any commas in them, the subordinate clauses may be marked off by commas instead of semicolons.

When examples are introduced by words like *as*, *e.g.*, these words are preceded by a semicolon.

> A few nouns form their plural by adding 'en'; as, *oxen*, *children*.

Note:—It is not always easy to decide whether the colon or the semicolon is appropriate in a particular place. Some writers prefer the colon where others would use the semicolon. Some, again, use a semicolon where a comma would do. Much depends upon the writer's inclination. The important thing to be borne in mind is this: the stops used must help to make clear the writer's meaning.

The Comma (,). The semicolon is a shorter stop than the full stop, and the comma is shorter than the semicolon: it is the shortest of the stops in English.

The comma has many uses of which the following are the most important:—

1. Brief, distinct statements contained in one sentence are marked off by commas.

> I came, I saw, I conquered.
>
> "The garrison evacuated the fort, and the English entered it without a blow."

2. When several words of the same class follow one another, without conjunctions, commas are placed between them; as, 'Ducks, geese, hens, are all domestic fowls.' When a conjunction is used between the last two of such words following one another, a comma is usually placed before the conjunction, though some

writers omit it; as, 'Tom, Dick, and Harry went out for a walk.' 'Hungry, tired, and sleepy, he reached home at midnight.' When words of the same class follow in pairs, a comma is placed after each pair; as, 'Sad and dispirited, weary and broken, he died at last in a miserable hovel.'

3. When a sentence contains eliptical statements, they are separated by commas.

> I have lived in Bombay for two years, and visited all the important places there.

If the statements are short and very closely connected, the comma is omitted.

> I picked up a stone and threw it at him.

4. Nominatives of address are marked off by commas.

> This, ladies and gentlemen, is the point I wish to emphasise.
>
> Get out, you dirty dog.
>
> Lakshman, will you please bring that book here?

5. A direct quotation is usually marked off by one or more commas.

> He said, "You must go away at once."
>
> "You were told," said the teacher, "not to look into your neighbour's book."
>
> "I was the first to come here," shouted the man.

6. Words in apposition are usually marked off by commas.

> Jack, the only survivor of the wreck, told a woeful tale.
>
> He comes, the herald of a noisy world.

Care should be taken when making the possessive cases of nouns in apposition. "Jack the sailor's son" is different from "Jack, the sailor's son."

Certain well-known words in apposition do not require a comma.

William the Conqueror (not William, the Conqueror).

Mary Queen of Scots.

7. When a number of adjectives qualify the same words, without being joined by conjunctions, the adjectives are separated by commas.

"He had a long, lean, bronzed face."

But if the adjectives are of different kinds, or together express one idea, no comma is used.

A little white woman. Five black men.

8. Absolute constructions, participial phrases, adjectival phrases, words and phrases standing out of their regular position, and certain expressions like *I suppose*, *I believe*, used half-parenthetically, are marked off by commas.

The day being bright, we went out for a stroll.

Being tired, I fell asleep.

The horse, being exhausted, refused to go any further.

Contented with his lot, he never grumbled.

I went to the bazaar, as required by my father, and bought some apples.

Far away, hidden by tall trees, lies our home.

Rama is, I believe, the eldest son of his father.

After an illness of only five days, the young man, I am sorry to say, expired.

9. Before and after certain words and phrases like *therefore*, *doubtless*, *nevertheless*, *however*, *indeed*, *moreover*, *then*, *too*, *finally*, *in truth*, *to sum up*, *to conclude*, *notwithstanding*, *in my opinion*, *as it were*, *at length*, *at last*, *in this respect*, *for example*, *in the first place*, used parenthetically or in certain special senses, commas are used.

I have, therefore, requested my friend to give you the help you need.

He did, nevertheless, reach home in time.

I, too, am a vegetarian.
Finally, the way of happiness is the way of truth.
My opinion, then, is that modern civilisation is a farce.

10. When the subject of a sentence is accompanied by a large number of words, a comma is sometimes placed before the predicate.

Another reason for the unfortunate situation in which he finds himself, is his disregard of his parents' counsel.

11. A comma is used to mark a word, or words, understood.

Wealth is good: health, better.
We respect deeds; they, words.

12. A noun clause coming *before* the predicate is marked off by a comma.

That a man is never really satisfied with his lot, we have often seen to be a fact.
That he can be trusted to carry out this project, I myself believe.

13. The comma is used before and after an adjectival clause, if it is not restrictive, that is, if it does not define or limit the application of the antecedent.

The terrible news, which reached us this morning, has completely broken my mother.
The lion, which was once to be found in many parts of India, is now practically extinct in this country.

When the adjectival clause is restrictive, no comma is needed; as,

The man who came to see me this morning was a rogue.

14. In a complex sentence, if an adverbial clause is placed *before* the principal clause. or is inserted in it, the adverbial clause is marked off by commas.

When he was born, a large number of friends came to see him.

Where the culprit is hiding himself, we do not know.

I was surprised, when I opened the door, to see my old friend Walter standing before me.

When the adverbial clause *follows* the principal clause, no comma is required, though a comma may be used.

I left home, leaving word that if anyone called during my absence he was to be asked to wait.

A large number of friends congratulated me when a son was born to me.

15. In a complex sentence, when the subordinate clauses are parallel, they are marked off by commas, provided there are no commas used in the subordinate clauses themselves. If the subordinate clauses have commas used in them, semicolons take the place of commas in marking off the clauses.

I went to see the graveyard where my parents lie buried, and where one of my closest friends has found his last resting place.

The Point of Interrogation (?), or question mark. This stop is used after every direct question.

"What is Truth?"

"Why did you allow him to insult you?"

"If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge?"

Note that the question mark is not put after indirect questions:

The teacher asked Jones why he had not prepared his lesson.

The question mark within brackets, placed after a

word or figure, indicates that there is some doubt about the accuracy of the word or figure.

William Langland 1320 (?)—1400 (?) wrote *Piers Plowman.*

The Exclamation Mark (!). This stop is used after exclamatory sentences and after words and phrases expressing strong emotion.

(1) "What a piece of work is man ! how infinite in faculty ! in form and moving how express and admirable ! in action how like an angel ! in apprehension how like a god ! the beauty of the world ! the paragon of animals!"

(2) "Oh to be in England now that April's there!

. . . .

And after April, when May follows
And the white-throat builds, and all the swallows!
Hark! Where my blossom'd pear-tree in the hedge
Leans to the field, and scatters on the clover
Blossoms and dewdrops—at the bent spray's edge—
That's the wise thrush!

It is used either immediately after *Ah*, *Oh*, and similar expressions, or after the next word or group of words. It is not used immediately after O.

Ah me! I am undone.

Oh, what a wretched man I am! Oh! how miserable!

O my countrymen!

The Dash (—). The dash is used to mark a sudden turn or break in a sentence.

"Here lies the great—False marble, where?
Nothing but sordid dust lies here."

2. It is used to mark off a parenthesis.

"Probably *Men and Women* is the best under-

stood and most admired of Browning's more serious works, but his popularity, as distinct from his fame—so far as he is popular—depends upon a few narrative poems."

3. It is used to indicate something added as an afterthought, some explanation or addition.

"Tennyson's lyrics cover nearly the whole lyrical circuit—song, ballad, ode, and elegy."

His death came as he had wished—without any "moaning of the bar."

4. The dash is used to indicate a pause made on account of doubt or hesitation, or because a speaker wishes to keep his audience in suspense for a while; it is also used to show a broken construction.

(1) "The experiment was not made—for want of money."

(2) "'You skait, of course, Winkle?' said Wardle.

'Ye—yes; oh yes'; replied Mr. Winkle. 'I—I—am *rather* out of practice.'"

(3) "He will forgive us—it must be—yes."

(4) "*Absolute.* What, sir, promise to link myself to some mass of ugliness!—to—

Sir Anthony. Sirrah! the lady shall be as ugly as I choose ......"

(Here, Absolute, the first speaker, was interrupted, and so a dash is put at the end of the words he actually spoke).

5. The dash also denotes the intentional suppression of a word.

I lived in the village of — for two years, when a foolish thing was done by me.

6. It is used before or after a list.

King Dasaratha had five sons—Rama, Lakshmana, Bharata, and two more.

Brackets ( ). Brackets (or Parentheses) are used to enclose parenthetical statements, in the same way as dashes are used.

> "The stall-keeper damped his laudable ambition, by asking him (it was in his younger days) whether he meant to purchase the work."

When the parenthetical statement extends to many sentences or a whole paragraph the brackets are always used, and not the dash.

Square brackets [ ] are used in articles, speeches, and quotations to enclose remarks made by some one other than the original writer or speaker, especially by reporters and editors.

> "The *Essays of Elia* [by Charles Lamb] contains some of the finest essays in the English language."

> Mr. Besant. The learned judge has forgotten a a point of law, owing to old age, no doubt. [Laughter].

> The Public Speaker. What we want is complete independence for our dear motherland. [Hear, hear].

Quotation Marks, or Inverted Commas. These may be double (" ") or single (' '), and are used to enclose direct quotations. Double inverted commas are generally used for marking direct quotations, and single inverted commas are used to mark a quotation within a quotation.

> "The pools seen through the trees are as full of light as the sky. 'The light of the day takes refuge in their bosoms,' as the Purana says of the ocean."

Quotation marks are also used to indicate a word or words used in a special sense; or with new words; and also, instead of italics, to mark the names of books.

> Kindly convey my "namaskaar" to Panditji.

Milton's "Paradise Lost."

Other Signs.

The Apostrophe (') is used to indicate the possessive case, to mark the omission of a letter or letters, and to form the plurals of letters and figures.

"I've loved thee long, and lov'd 'ee true."

This is Rama's house. That is a women's College. The boys' school is far away.

They are at 6's and 7's. "Mind your P's and Q's."

The Hyphen (-) is used to form compound words and at the end of a line to show that the word is continued in the next line.

Father-in-law; fellow-feeling; forget-me-not.

Note that the insertion of a hyphen changes the meaning of certain words. "Recover" means "regain possession of;" but "re-cover" means "put a new cover on." "Recount" means "narrate;" but "re-count" means "count again." "A sick-nurse" means a nurse who attends on the sick; but "a sick nurse" means a nurse who is unwell. Compare walking-stick, flying-fish, swimming-bath, flying-ground, re-create and recreate, and so on.

Capitals. Capitalization, or the use of capital letters, does not, strictly speaking, form part of punctuation. But it is usually included in punctuation for the sake of convenience, and because punctuation affects the use of capital letters.

Capitals are used in the following cases:—

1. The first word of every sentence, quotation, and line of poetry begins with a capital letter.

A man came to me and said, "Sir, will you kindly tell me the way to the G.P.O.?" "Come with me," I said to him, "for I am going that way myself."

2. All proper names, and words used as proper names; important titles; and adjectives formed from proper nouns, are capitalized. Proper nouns include names of races, religions, political parties, nations; geographical names; historical events, periods, and documents; titles of organizations and institutions; names of government bodies and departments.

Examples:—Queen Elizabeth, The Prime Minister, Hindu, Mohammedan, Liberals, Conservatives, Sunday, The Himalayas, America, The Middle Ages, Magna Charta, Battle of Verdun, Legislative Assembly, Rai Bahadur, Nawab Sir Mohammad Khan.

3. Nouns and pronouns indicating the Deity are capitalized, as also words referring to Scriptures.

God, the Almighty, the Bible, the Koran, the Bhagavadgita.

4. The personal pronoun *I* and the interjection O are always capitalized.

5. All personified objects require the use of capitals.

"How elusive art thou, O Beauty"!

Exercises

I. The following passages contain only commas, dashes, and quotation marks. Insert other stops and use capital letters where necessary.

1. The river was passed and, at the close of a toilsome day's march, the army, long after sunset, took up its quarters in a grove of mango-trees near plassey, within a mile of the enemy clive was unable to sleep he heard, through the whole night, the sound of drums and cymbals from the vast camp of the nabob it is not strange that even his stout heart should now and then have sunk, when he reflected against what odds, and for what a prize, he was in a few hours to contend.

2. "O cheapside cheapside" said i, as i advanced up that mighty thoroughfare, "truly thou art a wonderful place for hurry, noise, and riches men talk of the bazaars of the east—i have never seen them—but i dare say that, compared with thee, they are poor places, silent places, abounding with empty boxes, o thou pride of londons east—mighty mart of old renown—for thou art not a place of yesterday.

3. So you will fly out can't you be cool like me what good can passion do passion is of no service, you impudent, insolent, overbearing reprobate there, you sneer again don't provoke me—but you rely upon the mildness of my temper—you do, you dog you play upon the meekness of my disposition—yet take care—the patience of a saint may be overcome at last—but mark i give you six hours and a half to consider this if you then agree, without any consideration, to do every thing on earth that i choose, why, confound you i may in time forgive you.

II. Insert commas in the following.

1. And so we began to search about and the ducks ran to lead us aright having come that far to fetch us; and when we got down to the foot of the courtyard where the two great ash-trees stand by the side of the little water we found good reasons for the urgence and melancholy of the duck-birds. Lo! the old white drake the father of all a bird of high manners and chivalry always the last to help himself from the pan of barley-meal and the first to show fight to a dog or cock intruding upon his family this fine fellow and pillar of the state was now in a sad predicament yet quacking very stoutly. For the brook wherewith he had been familiar from his callow childhood and wherein he was wont to quest for water newts and tadpoles and caddisworms and other game this brook which afforded him very often scanty space to dabble in was now coming down in a great brown flood as if the banks never belonged to it.

2. But until you become lost to all feeling of your true interest and your natural dignity freedom they can have from none but you. This is the commodity of price of which you have the monopoly. This is the true Act of Navigation which binds you to the commerce of the colonies and through them secures to you the wealth of the world. Deny them

this participation of freedom and you break that sole bond which originally made and must still preserve the unity of the Empire.

3. Then in somewhat a more heightened tone I told how though their great-grandmother Field loved all her grandchildren yet in an especial manner she might be said to love their uncle John L— because he was so handsome and spirited a youth and a king to the rest of us; and how their uncle grew to man's estate as brave as he was handsome to the admiration of everybody but of their great grandmother Field most especially; and how he used to carry me upon his back when I was a lame-footed boy and how in after-life he became lame-footed too and I did not always (I fear) make allowances enough for him when he was impatient and in pain nor remember sufficiently how considerate he had been to me when I was lame-footed.

4. In the meantime his wretched mal-administration his folly his dissolute manners and his love of the lowest company had disgusted all classes of his subjects soldiers traders civil functionaries the proud and ostentatious Mahommedans the timid supple and parsimonious Hindus. A formidable confederacy was formed against him in which were included Roydullub the minister of finance Meer Jaffier the principal commander of the troops and Jugget Seit the richest banker in India. The plot was confided to the English agents and a communication was opened between the malcontents at Murshidabad and the committee at Calcutta.

III. Insert quotation marks in the following:

1. Have you seen any numbers of *The Pickwick Papers?* said he. (They were then publishing in parts). Capital thing!

Yes, I have seen them; indeed, I may say I have read them.

And what do you think of them? exclaimed Captain Brown. Aren't they famously good?

So urged, Miss Jenkyns could not but speak.

I must say, I don't think they are by any means equal to Dr. Johnson. Still, perhaps, the author is young. Let him persevere, and who knows what he may become if he will take the great Doctor for his model? This was evidently too much for Captain Brown to take placidly; and I saw the words

on the tip of his tongue before Miss Jenkyne had finished her sentence.

It is quite a different sort of thing, my dear madam, he began.

I am quite sure of that, returned she. And I make allowances, Captain Brown.

Just allow me to read you a scene out of this month's number, pleaded he. I had it only this morning, and I don't think the company can have read it yet.

2. There is truce betwixt our nations, he said, in the Lingua Franca commonly used for the purpose of communication with the Crusaders; wherefore should there be war betwixt thee and me? Let there be peace betwixt us.

I am well contented, answered he of the Couchant Leopard; but what security dost thou offer that thou wilt observe the truce?

The word of a follower of the Prophet was never broken, answered the Emir. It is thou, brave Nazarene, from whom I should demand security, did I not know that treason seldom dwells with courage.

The Crusader felt that the confidence of the Moslem made him ashamed of his own doubts.

By the cross of my sword, he said, laying his hand on the weapon as he spoke, I will be true companion to thee, Saracen, while our fortune wills that we remain in company together.

By Mahommed, Prophet of God, and by Allah, God of the Prophet, replied the late foeman, there is not treachery in my heart towards thee.

3. You need insult me no more, said the Master, taking one of the swords at random. I have hated you all my life.

My father is but newly gone to bed, said Mr. Henry. We must go somewhere forth of the house.

There is an excellent place in the long shrubbery, said the Master.

Gentlemen, said I, shame upon you both! Sons of the same mother, would you turn against the life she gave you?

Even so, Mackellar, said Mr. Henry with the same perfect quietude of manner he had shown throughout.

It is what I will prevent, said I.

IV. Punctuate the following, and insert capital letters where necessary.

1. the name of chand bibi is still famous in the annals of indian history but alas when the armies of the great king akbar came a second time to capture her royal city the brave warrior in the shining armour was no longer there to fight the foe those who should have been her friends had through disloyalty and crime brought about her death.

it was not long however before they one and all suffered the punishment that they deserved when the city fell into the hands of the enemy chand bibis murderers were cut to pieces by the soldiers of akbar the great

2. i was so dead asleep at first being fatigued with rowing the first part of the day and with walking the latter part that i did not wake thoroughly but dozing between waking and sleeping thought i dreamed that somebody spoke to me but as the voice continued to repeat robinson crusoe robinson crusoe at last i began to wake more perfectly and was at first dreadfully frightened and started up in the utmost consternation but no sooner were my eyes opened than i saw my Poll sitting on the top of the hedge and immediately knew that it was he that spoke to me for just in such bemoaning language i had used to talk to him and teach him and he had learned it so perfectly that he would sit upon my finger and lay his bill close to my face and cry poor robinson crusoe where are you where have been how come you here and such things as i taught him

3. dear edward she cried this is a moment of great happiness this would almost make amends for everything

edward tried to return her kindness as it deserved but before such witnesses he dared not say half what he really felt again they all sat down and for a moment or two all were silent while marianne was looking with the most speaking tenderness sometimes at edward and sometimes at elinor regretting only that their delight in each other should be checked by lucys unwelcome presence edward was the first to speak and it was to notice mariannes altered looks and express his fear of not finding london agree with her

4. i was with him in bombay where however we walked little and at delhi where in the early morning we walked much

and in lucknow where we went to the races and didnt do so badly and in the stifling streets of benares among pilgrims and cows and in calcutta where we went to the races again and lost all that lucknow had provided and more every evening just before sunset he took me to the maidan and walked across the grass to the fort and back through the spicy golden haze

5. the wanton troopers riding by
have shot my fawn and it will die
ungentle men they cannot thrive
who killed thee........
it had so sweet a breath and oft
i blushed to see its foot more soft
and white—shall i say than my hand
than any ladys in the land

6. advanced age is not in itself a disease it is however accompanied by various changes both of body and of mind which call for considerable attention on the part of those responsible for the health and comfort of the aged person

7. water how important it is in our daily existence and how little we really appreciate it have you ever stopped to consider how many of our daily needs it supplies it is the medium for all the chemical processes of our bodies and without it we could not live we use it for external cleansing for washing our clothes our dishes our homes and our motor cars and it is even used in washing the streets

8. a very thin little woman with hollow eyes and sunken cheeks sat in my office one day she weighed just one hundred and five pounds when I told her I wanted her to gain at least fifteen pounds she looked at me despairingly I never could gain that much I should be too fat she exclaimed how much did you weigh when you were graduated from high school I questioned one hundred and twenty five pounds was the response did your friends consider you over weight I probed oh no but that was so long ago she exclaimed

9. to remain a possible abode of life our earth would need to move ever nearer and nearer to the dying sun yet science tells us that so far from its moving inwards inexorable dynamical laws are even now driving it ever farther away from the sun into the outer cold and darkness and so far as

we can see they must continue to do so until life is frozen off the earth

10. the hypothesis of evolution has never been demonstrated by indisputable facts or verified by scientific observations therefore it is still only a theory professor robert milikan famous american scientist of the california institute of technology said the regrettable feature of this whole discussion is that certain scientists are trying to prove the theory of evolution which no scientist can do.

VII. THE PARAGRAPH

Just as we divide speech and writing into sentences so that it may be easier for us to express ourselves and for the hearer or reader to understand our meaning, so an essay or other composition is divided, if necessary, into paragraphs. If we are writing an essay on hockey, for instance, we may divide our subject into various topics, such as these: how the game is played, the popularity of the game; India's success in the game; qualities needed to make a good hockey player; the value of hockey in strengthening body and character. On each of these topics we may write a paragraph. Each paragraph will consist of a few sentences dealing with one topic.

A paragraph, then, is a group of connected sentences dealing with one topic or with a series of closely related ideas.

The length of a paragraph will depend on the nature of the subject and the purpose for which it is written. If, for example, a topic requires a long description or explanation, the paragraph will be long; if, on the other hand, a very few sentences, or even one sentence, says all we want to say about the topic, the paragraph will be short. Again, a paragraph on "Monsoon," say, written for a small child will not be of the same length as a paragraph on the subject written for a learned person.

Students often make the mistake of not dividing their essays into paragraphs, and sometimes they make of each sentence a paragraph. This is a fault to be carefully avoided. Each distinct topic should be dealt with

in a distinct paragraph, and the paragraphs should be neither too long nor too short, unless, as we saw above, the nature of the topic justifies a long or a very short paragraph.

Unity of the Paragraph. When a paragraph forms part of an essay or chapter, the paragraph should deal with only one aspect of the subject with which the essay or chapter deals. All the sentences in a paragraph should say something about the topic of the paragraph, and no unnecessary statements should be allowed to appear in it. In other words, the paragraph must have unity.

Study the following paragraph from Cardinal Newman's *Callista*.

> The plague of locusts, one of the most awful visitations to which the countries included in the Roman Empire were exposed, extended from the Atlantic to Ethiopia, from Arabia to India, and from the Nile and Red Sea to Greece and the north of Asia Minor. Instances are recorded in history of clouds of the devastating insect crossing the Black Sea to Poland, and the Mediterranean to Lombardy. It is as numerous in its species as it is wide in its range of territory. Brood follows brood, with a sort of family likeness, yet with distinct attributes, as we read in the prophets of the Old Testament, from whom, Bochart tells us, it is possible to enumerate as many as ten kinds. It wakens into existence and activity as early as the month of March; but instances are not wanting, as in our present history, of its appearance as late as June. Even one flight comprises myriads upon myraids passing imagination, to which the drops of rain or the sands of

> the sea are the only fit comparison; and hence it is almost a proverbial mode of expression in the East (as may be illustrated by the sacred pages to which we just now referred), by way of describing a vast invading army, to liken it to the locusts. So dense are they, when upon the wing, that it is no exaggeration to say that they hide the sun, from which circumstance indeed their name in Arabic is derived. And so ubiquitous are they when they have alighted upon the earth that they simply cover or clothe its surface.

The subject of the paragraph is "the plague of locusts," and no sentence in the whole paragrah is written without a purpose. Notice also how one sentence leads on to the next. After reading this paragraph we have only one impression left on our minds, and that is: Locusts, which used to ravage parts of the Roman Empire, come in such great numbers that they can be compared only to the sands of the sea and the drops of rain, and they hide the sun in their flight. This is what is meant by unity.

Unity is broken by including in one paragraph what ought to be distributed into two or more paragraphs, by splitting into two or more paragraphs matter that is enough for one paragrah, and by introducing into the paragraph statements that are not quite relevant to the subject in hand.

The following passage shows how unity is lost by cramming into one paragraph the matter of two or more:

> The Niagara Falls is perhaps the largest waterfall in the world. In no other falls does such a large quantity of water rush down every minute. It is one of the grandest spectacles on earth, and this, together with the fact that it is the largest of falls, has made it the best known

waterfall. / There are other waterfalls equally beautiful perhaps, and falling from heights far greater than the height of Niagara. One of the highest falls in the world is in India, though this fact is not widely known even in India. This is the falls of Gersoppa. It is situated between the Bombay Presidency and the Mysore State. The river Sharavati is a small river taking rise in the Western Ghats and falling into the Arabian Sea; about thirty-six miles above the mouth, the river leaps down a precipice nearly nine hundred feet high. There are four distinct falls, and the highest, known as the 'King Falls,' is a sheer leap of nearly nine hundred feet. The other three are known as 'the Roarer,' 'the Rocket,' and 'Lady Blanche' or the fair lady. Lying prostrate on the edge of the precipice one may look down into the chaos that lies far, far below. The bottom is lost in mist, but rainbows enchant the eyes of the dizzy peerer above. It is a sight to see. / It may be asked why such a falls as this is not known as widely as it ought to be. There are many reasons for the obscurity of this falls that deserves far greater fame. It lies away from routes of traffic and commerce. The approach to it is through difficult mountainous country. There is no important city near it. These and other reasons have prevented it from being better known.

This passage should have been split into three paragraphs, the first paragraph ending with the third sentence of the passage, and the second paragraph ending with the sentence "It is a sight to see." The rest of the passage

would form the third paragraph. If the passage is thus divided into three paragraphs, each can be given a heading which would be a summary of the contents: 1. Niagara, the largest falls in the world; 2. A description of the Gersoppa Falls; 3. Why Gersoppa is not well-known.

Often a paragraph can be summarised into a single sentence, or at least be given a heading which would be a fairly comprehensive definition of the main contents of the paragraph. It is a good practice to try to summarise the paragraphs we write into single sentences if possible, or give them suitable titles. Similarly, when a paragraph has been written on a particular topic, it is profitable to examine if the paragraph contains anything that does not bear upon the heading or title we give it. This will prevent us from allowing any unnecessary statement to remain in the paragraphs we write.

Unnecessary digression ruins the unity of a paragraph. Notice the effect of digression in the following paragraph.

> The cow is a very useful animal. It provides us with milk which is so necessary for life. Originally the cow must have been, like other domestic creatures, a wild animal, but centuries ago man tamed the cow for his own use. It is so thoroughly domesticated that even a child can very often manage it. The Hindus venerate the cow almost as a deity. It is but natural that an animal so useful, nay, so essential as the cow should be held in high esteem by a people who related everything around them to religion. It is said that in some other countries people worship other animals. Even the hippopotamus has been worshipped. Now the hippopotamus is such an ugly

> creature that one's natural attitude towards it would be one of abhorrence, not of reverence. But man is capable of very strange behaviour. Probably the people who worshipped the hippopotamus were struck by the horrid and brutal aspect of the creature and since their conception of the deity was that it is a terrible, destructive force, they took this terrible creature as a worthy symbol of their god. But the cow is a gentle and beautiful creature, and even those who do not worship it must love it.

This paragraph is supposed to be about the cow, and therefore the hippopotamus has no business to take up so much space in it. The sentences from "It is said in some other countries" to the last but one can be completely omitted. If a reference to the hippopotamus-worshippers was necessary it could have been made in one sentence. There is no need at all for attempting to give a reason for the worship of the hippopotamus. Digressions should be avoided, and if allowed to come in at all they must be very brief.

Coherence. The sentences that make up a paragraph must follow one another in a natural and logical order. If things that naturally ought to come together are separated, the reader's attention is distracted and it becomes difficult for him to grasp the meaning of the paragraph.

Sentences may be related to one another in various ways. They may follow one another in the order of cause and effect or effect and cause; a number of particular statements may be followed by a general conclusion or a general statement may be followed by particular illustrations and proof; or the sentences may be arranged simply in the order of time.

Notice the effect of not putting sentences in their

natural and logical order:

> As soon as Harold heard that Duke William had landed in the south of England, he at once set out to meet him with the remains of his army. When the king reached London, he was advised to rest his men and wait for others to join the ranks. The march was long and tiresome. He would not listen to this advice, but pushed on to meet the enemy, and pitched his camp at a place called Senlac, nine miles from Hastings.

The third sentence "The march was long and tiresome" distracts our attention because it does not follow naturally from the sentence before it. "The march" is the march to London, and the description of the march must obviously come before the sentence "When the king reached London," etc. Again, the words "He would not listen to this advice" refer to the second sentence wherein we are told that "he was advised to rest" etc. The third sentence therefore should not come between the second and the fourth; it should precede the second sentence. Put in proper order, the paragraph reads:

> "As soon as Harold heard that Duke William had landed in the south of England, he at once set out to meet him with the remains of his army. The march was long and tiresome. When the king reached London, he was advised to rest his men and wait for others to join the ranks. He would not listen to this advice, but pushed on to meet the enemy, and pitched his camp at a place called Senlac, nine miles from Hastings."

The use of connectives. It is often advantageous to make the mutual relation of sentences quite

clear by using words which connect one sentence to another. There are many connecting words. Some of them are given below.

Words like *first, to begin with, secondly, next, in the second place, finally, in conclusion*, show the time relation of sentences, as well as the order.

Words like *then, now, presently, soon, soon after, thereupon*, show the time relation of sentences.

Therefore, thus, so, for this reason, as a result, and similar words are used to show a relation of cause and effect or to show a conclusion arrived at from previous statements.

In the same way, similarly, further, moreover, also, too, and other such words are used when similar ideas are added to a previous statement.

But, however, yet, still, nevertheless, on the other hand, otherwise, and similar words are used to introduce statements opposed to, or negativing, those that have gone before, or at least limiting or restricting them in some way.

For instance, for example, are used to introduce illustrations.

Similarly, in the same way, likewise, and other words are used in comparisons.

In fact, indeed, in other words show a repetition.

Connectives such as these, and pronouns properly used, help to make clear the relation between the sentences of a paragraph. Study the way in which the sentences of the following paragraph are linked up. It is taken from a sketch called "The Stage Coach" by Washington Irving.

> In the course of a December tour in Yorkshire, I rode for a long distance in one of the public *coaches*, on the day preceding Christmas. *The coach* was crowded, both inside and out, with *passengers*, who, by their talk,

seemed principally bound to the mansions of friends and relations, to eat the Christmas dinner. *It* was loaded *also* with hampers of game, and baskets and boxes of delicacies; and hares hung dangling their long ears about the coachmen's box, presents from distant friends for the impending feast. I had three fine rosy-cheeked school-boys for *my fellow-passengers inside*, full of the buxom health and manly spirit which I have observed in the children of this country. *They* were returning home for the holidays in high glee, and promising themselves a world of enjoyment. It was delightful to hear the gigantic plans of *the little rogues*, and the impracticable feats they were to perform during their six weeks' emancipation from the abhorred thraldom of book, birch, and pedagogue. *They* were full of anticipations of the meeting with the family and household down to the very cat and dog, *and* of the joy they were to give their little sisters by the presents with which their pockets were crammed; *but* the meeting to which they seemed to look forward with the greatest impatience was with Bantam, which I found to be a *pony*, and according to their talk, possessed of more virtues than any steed since the days of Bucephalus. How *he* could trot! how he could run! and then such leaps as he would take—there was not a hedge in the whole country that he could not clear.

The italicised words show how the sentences follow one another in a natural and logical order.

Often, however, the relation of the sentences is not made apparent by connectives. The context itself

clearly shows how the sentences follow in a natural order. In the following extract from Macaulay there are very few connectives.

> From a child Surajah Dowlah had hated the English. It was his whim to do so; and his whims were never opposed. He had also formed a very exaggerated notion of the wealth which might be obtained by plundering them; ....Pretexts for a quarrel were readily found. The English, in expectation of a war with France, had begun to fortify their settlement without special permission from the Nabob. A rich native, whom he longed to plunder, had taken refuge at Calcutta, and had not been delivered up. On such grounds as these Surajah Dowlah marched with a great army against Fort William.

Beginning and end of a Paragraph. Just as in a sentence the beginning and the end are the emphatic positions, so in a paragraph the first sentence and the last tend to be more emphatic than the sentences in the middle. When therefore we desire to draw attention to a particular statement, we should place it at the beginning of the paragraph, or at the end. When placed at the beginning, the rest of the sentences must follow naturally from it; they may be illustrations, or explanations or expansions of the idea contained in the first sentence. If we place a statement at the end of a paragraph, the statements that have gone before it should, as far as possible, lead up to it.

Topic Sentence. Often it is possible to express the topic of a paragraph in one sentence. A sentence that briefly states the subject of a paragraph is called a topic sentence. In paragraphs of pure description or narration no topic sentence is necessary. But in paragraphs containing argument or exposition it is

advantageous to have a topic sentence.

As the first sentence in a paragraph catches the eye of the reader better than the sentences in the middle, it is a good plan to put the topic sentence at the beginning. The topic sentence may, of course, be placed anywhere in the paragraph: but it gains considerably in emphasis by being placed at the beginning. Notice the use of topic sentences in the following paragraphs.

> The nineteenth century is remarkable for its fertility in fiction. When the century began, the Novel was monopolised by the Minerva Press—an utterly depraved school of silly or stupid sentimentalists. Maria Edgeworth and Jane Austen set about the destruction of this school, and when Scott entered the lists with his magnificent romances it shrank and disappeared. Dickens and Thackeray inaugurated the novel of modern life, and "George Eliot" ably continued it. The domestic novel, which is now in vogue, is not nearly exhausted; Mrs. Oliphant is perhaps its most popular exponent. The novel of adventure has been revived by Haggard, and is at present in the hands of Louis Stevenson. A new species of novel, dealing with the passions and prejudices, the haunts and habits, of obscure villagers and rustics —the local novel, as it might be called—is finding much acceptance with a large number of the reading public. *Tess of the D'Urbervilles* by Thomas Hardy, and *The Little Minister* by J. M. Barrie, are the most popular of this class. Galt or George Macdonald should be regarded as the originator of the local novel. The religious novel, such as *Robert Elsmere* by Mrs. Humphry Ward, is

> a remarkable feature of current fiction, and probably owes its origin to the scepticism of the age. Kipling has recently aroused a wide and keen interest in India and the British soldier by his audaciously realistic Anglo-Indian tales and sketches.
>
> LOGIE ROBERTSON—
> *A History of Eng. Lit.* 1894.

The first sentence tells us briefly what the topic of the paragraph is, and the other sentences go on to amplify and illustrate the statement.

> All over the country the news of his election was received with a burst of joy. Men congratulated each other as if some dear friend or relation of their own had received so signal an honour. People who had never seen his face shook hands with one another in an unreasoning way on the receipt of such glorious news.
>
> MATTHEW ARNOLD.

The first sentence here tells us that the news of the election was received with joy. The other sentences give details of the expression of that joy.

Clinching Sentence. The last sentence in a paragraph may, apart from the emphasis due to its position, be the most impressive sentence. It may summarise what was said in the earlier sentences; it may be a general statement coming after a series of particular statements; it may be the climax of an argument. In other words, the final sentence may clinch or conclusively finish off the argument of the whole paragraph. Such a sentence remains long in the memory of the reader.

The clinching sentence may be of different kinds. Two examples are given below.

> Neither does strength depend upon extent of territory, any more than upon number of population. (Topic sentence). Take up your

maps when you go home this evening,—put the cluster of British Isles beside the mass of South America; and then consider whether any race of men need care how much ground they stand upon. The strength is in the men and in their unity and virtue, not in their standing room: a little group of wise hearts is better than a wilderness full of fools; and only that nation gains true territory, which gains itself. (Clincher sentence). RUSKIN.

Shortly after her return to England to found a hospital there, the Crimean War, in which France, England, and Turkey fought against Russia, broke out. There was terrible mismanagement in the military hospitals. Supplies were lacking; two thousand wounded men at Scutari were lying for days in mud and filth, just as they had been brought in from the battlefield; sick men were packed together in hordes, sometimes on the bare floor; the place, it could hardly be called a hospital, was alive with rats and vermin; there was no soap nor towels, and only one kind of food, Irish stew, for men so ill that they should have had the most careful nursing and delicate food. Into this scene of misery and squalor came Florence Nightingale, called by the British government as the first woman nurse to enter the British military hospital. She came with a group of women from her hospital and seemed a real angel of mercy to those sick and dying men. The dirt was cleaned away; the men were bathed and given fresh clothing; new temporary buildings were built; good food was

served the men; letters home were written for them; and the number of those who recovered from their wounds was increased greatly. All this was due to the work of this one woman, Florence Nightingale, and her corps of workers. (Clincher sentence).

Red Cross Magazine.

Kinds of Paragraph. When we write a single paragraph on any subject, we make a few sentences dealing with the most important or the most interesting aspects of the subject, taking care that the sentences are put in a natural or logical order. But when we write an essay or other type of composition, we have to make different kinds of paragraphs. The first paragraph of an essay, for instance, will be somewhat different from the last paragraph of it. The first may be an introductory paragraph, and the last, what may be called a concluding paragraph.

The introductory paragraph may be used in various ways. Usually it indicates the nature of the subject, or explains the particular point of view taken in the composition. In a description or a narrative the introductory paragraph may consist of an account of how the writer came to be in the situation which he is describing; a description of the scene where the events take place; or an explanation of the situation out of which the events grew. It is often very effective to begin abruptly, right in the middle of the subject or story. In reflective essays it is very usual to begin with a general observation. It may also begin with an illustration, or a definition of the subject, or a quotation. Sometimes it is profitable to begin with a sketch of the general plan of the essay. The chief thing to be borne in mind is that the introduction should lead on to the main topic without unnecessary delay, and should be effective enough to arrest the attention of the reader

and to make him interested in the subject from the very beginning.

The following are examples of introductory paragraphs.

1. Description of the scene where the events of the narrative take place.

> Just within the fortress of the Alhambra, in front of the royal palace, is a broad open esplanade, called the Place or Square of the Cisterns (La Plaza de los Aljibes), so called from being undermined by reservoirs of water, hidden from sight, and which have existed from the time of the Moors. At one corner of this esplanade is a Moorish well, cut through the living rock to a great depth, the water of which is cold as ice and clear as crystal. The wells made by the Moors are always in repute, for it is well known what pains they took to penetrate to the purest and sweetest springs and fountains. The one of which we now speak is famous throughout Granada . . . . . *Legend of the Moor's Legacy*, Washington Irving.

2. Explaining how the writer came to be in the scene that he is describing.

> I was this morning walking in the gallery, when Sir Roger entered at the end opposite to me and advancing towards me, said he was glad to meet me among his relations the De Coverleys, and hoped I liked the conversation of so much good company, who were as silent as myself . . . . . —Addison.

3. Abrupt beginning.

> Thank heaven! I have caught it . . . . . I am in a corner seat, the compartment is not crowded, the train is about to start, and for an hour and

a half, while we rattle towards the haven of solitude on the hill that I have written of aforetime, I can read, or think, or smoke, or sleep, or talk, or write as I choose. I think I will write, for I am in the humour for writing. ....—*On Catching the Train,* "Alpha of the Plough."

4. General observation or remark.

It is an inexpressible pleasure to know a little of the world, and be of no character or significancy in it.——*A Day's Ramble in London,* R. Steele.

A man's first care should be to avoid the reproaches of his own heart; his next, to escape the censures of the world. If the last interferes with the former, it ought to be entirely neglected; but otherwise there cannot be a greater satisfaction to an honest mind than to see those approbations which it gives itself seconded by the applauses of the public.—*Sir Roger at the Assizes,* Addison.

5. An illustration beginning a reflective essay.

I met a lady the other day who had travelled much and seen much, and who talked with great vivacity about her experiences. But I noticed one peculiarity about her. If I happened to say that I too had been, let us say, to Tangier, her interest in Tangier immediately faded away and she switched the conversation on to, let us say, Cairo, where I had not been, and where therefore she was quite happy. And her enthusiasm about the Hon'ble Ulick de Tompkins vanished when she found that I had the honour of meeting that eminent personage. And so with books and curiosities, places and things—she was

> only interested in them so long as they were her exclusive property. She had the itch of possession, and when she ceased to possess she ceased to enjoy. If she could not have Tangier all to herself she did not want it at all.—*On possession*, Alpha of the Plough.

Concluding Paragraph. An essay should come to an end when all that the writer wanted to say has been said. There is, generally speaking, no need for a formal conclusion. But a well-written concluding paragraph may make the end very effective, and drive home the main point of the essay.

A description may end with a paragraph stating the general effect of the whole description, or the final impression made on the observer.

A narrative should end when the crisis or the final event has been stated. Sometimes the moral of the tale may be stated in the concluding paragraph. But it is on the whole better to avoid stating a moral at the end of a narrative. In reflective and argumentative essays the concluding paragraph may summarise the points dealt with in the course of the essay, or make some general statements bearing on the particular points stated in the body of the essay. In argumentative compositions a climax makes a fitting end. It may also conclude with a suitable quotation or a striking simile.

Here are a few concluding paragraphs from famous writers:—

1. A paragraph stating the final event in a narrative.

> He died, at the age of seventy-five, in his chamber at Caprera, with his window open and his eyes fixed on the sea. No man ever devoted a life more nobly to a single cause; no knight-errant of modern times has more superbly proved that these are still the days

of chivalry.—*Garibaldi*, Quiller-Couch.

2. A summarising paragraph.

Such we believe to have been the character of the Puritans. We perceive the absurdity of their manners. We dislike the sullen gloom of their domestic habits. We acknowledge that the tone of their minds was often injured by straining after things too high for mortal reach; and we know that, in spite of their hatred of Popery, they too often fell into the worst vices of that bad system, intolerance and extravagant austerity. Yet, when all circumstances are taken into consideration, we do not hesitate to pronounce them a brave, a wise, an honest, and a useful body.
Essay on Milton, Macaulay

3. A quotation.

In accordance with his own wish, his friends buried him beneath the pandanus tree whose boughs had been his roof when he first came to Molokai. He had lived in Molokai a little over sixteen years.

"I was sick, and ye visited me. Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world."
Father Damien, Quiller-Couch.

If we can construct correct and effective sentences and arrange them in well-planned paragraphs, we have learnt half the secret of writing good compositions.

A Note on Reading. A good exercise is to study some of the paragraphs we read and analyse their contents. This will help us to learn how successful writers maintain the unity of their paragraphs, and arrange their sentences in the right order. After reading a paragraph carefully it should be possible to answer a

series of relevant questions. An example is given below.

> "The other day, not a week since, a member of the present Government,—he is not a statesman, he is the son of a great statesman, and occupies the position of Secretary for Ireland, —dared to say to an English audience that he wished the Republic to be divided, and that the South should become an independent State. If that island which has been committed to his care,—if that island were to attempt to secede, not to set up a slave kingdom, but a kingdom more free than it has ever yet been, the Government of which he is a member would sack its cities, and drench its soil with blood before they would allow such a kingdom to be established."
>
> *(P. U. Inter. 1930).*

Who said that he would like the Republic to be divided? A member of the present Government, occupying the position of Secretary for Ireland, said so. To whom did he make the statement? The statement was made to an English audience. What was the name of the island committed to his care? Since the man who made the statement was Secretary for Ireland, we infer that the island committed to his care was Ireland. On what occasion would the Government have sacked its cities and drenched its soil with blood? The Government would do so if the island attempted to secede.

These are relevant questions. But the question "What was his father's name?" is irrelevant because the father's name is not given in the paragraph; we only know that the father was a great statesman.

At least some of our reading must be intensive, that is to say, done very carefully and analytically, so that we may be able to answer any questions that may be asked concerning the passage we have read.

Exercises

I. Divide the following passage into paragraphs.

It was in fighting the Saxons under Cerdic that King Arthur won his fame. He was by far the bravest of the British chiefs, and gained the victory in many battles. His banner bore the image of a dragon sewn in gold, and he wore a golden dragon on his helmet. He gathered round him a band of very brave knights, known as the "Knights of the Round Table." There were about one hundred and fifty of these knights, and in order that no one should take a higher place at table than another, King Arthur had a round table made, shaped like a ring. The king sat in the centre of this ring, while the knights took their seats all round, and in this way everyone was placed at the same distance from him, and all the places were of equal rank. Many of the stories written about King Arthur read like fairy tales, and it is certain that, though they are very beautiful, they cannot be true. In our own day these stories are still told; and Lord Tennyson has written many poems about King Arthur and his knights. At length the king was slain in battle. The British believed for a long time that he was not dead, but had been carried off to be healed of his wounds, and that he would return and deliver them from the English. After King Arthur was overcome, Cerdic founded the kingdom of Wessex, in the westmost part of the land. In the kingdom of Wessex were included the western counties south of the Thames and Severn.

II. The paragraph arrangement of the following passage is defective. Re-arrange it in accordance with the principles of paragraph arrangement.

Work is most valuable and effective when it is varied by timely relaxation. Such relaxation may be found in some pursuit which has no relation to our daily occupation or ordinary work.

The pursuit must be one for which we have a special taste and pleasure, and which we love for its own sake as a hobby. What is a hobby? It is a favourite study which a man pursues because it delights him in his moments of leisure. This is found by some in reading, by some in music, painting, gardening or carpentry.

Anything which we find gives us pleasure for its own sake, becomes our hobby when we pursue it as our favourite subject. Its benefit is two-fold. First, it refreshes the mind when the mind is tired after hard work in the serious occupations of life..

Secondly, it recreates the mind by forming the habit of doing all that we undertake, with joy. The pursuit of our daily occupation serves as the direct light of our life; the pursuit of a hobby is its side-light. Side-lights are often more valuable than direct light, because they light up the unseen and dark corners of life. Gladstone was a statesman, whose business was politics and the administration of his country.

But he cultivated the hobby of felling trees and found himself vigorous in body and mind for his work. His rival, Disraeli, who became Lord Beaconsfield, found his hobby, not in felling, but in planting trees. Numerous examples of that kind may be given to show how a hobby, innocent in character and pursued out of mere pleasure, not only cheers up the spirit of man by keeping his mind above care, but proves even more beneficial to the world than pursuits which seem to profit man because of their direct utility. Leslie Stephen, writing of the brave men who have sailed to the farthest ends of the earth to explore the Arctic Regions, endured hardships, and even died in the enterprise, says: 'The energy which has had no direct utilitarian aim has been of most essential service to mankind.

If the world has improved even in the sense of being able to support a large population in moderate comfort, the improvement has been not owing, simply nor perhaps chiefly, to those who have consciously laboured to redress grievances and remove causes of misery but to men who have pursued intellectual aims, scientific or artistic, for the pure love of art or science . . . . The devotion of some men of great powers to minute and apparently remote interests constantly leads to unforeseen results.'

The same lesson was emphasized by Sir John Tweedy when he said: 'The science of medicine has mainly been advanced by researches of those who had not been directly engaged in the treatment of disease'—in other words, we owe

many medical discoveries to men who took to the pursuit as a hobby. Life becomes a vale of tears, dreary and monotonous, when we pursue it solely for business and profit.

It is made enjoyable when to the pursuit of business we add the pursuit of a hobby.

III. Write a paragraph on each of the following.

A. 1. Writing a letter. 2. Sending a telegram. 3. Buying a book. 4. Mending a pencil. 5. Buying stamps at a post office. 6. Riding a bicycle. 7. Getting photographed. 8. Taking tea. 9. Drinking a bitter medicine. 10. Climbing a hill.

B. 1. A rupee. 2. An umbrella. 3. A neck-tie. 4. The class room. 5. The roads of our town. 6. A policeman. 7. A tonga. 8. The third class compartments of Indian railway trains. 9. A crow. 10. A stray dog. 11. A rose. 12. Sugar.

C. 1. "Look before you leap." 2. "A stitch in time saves nine." 3. "Out of sight, out of mind." 4."A burnt child dreads the fire." 5."Too many cooks spoil the broth."

D. What is meant by 1. viceroy, 2. legislative council, 3. history, 4. a map, 5. shorthand, 6. dust storm, 7. geometry, 8. a riot, 9. earthquake, 10. a paragraph.

IV. Continue the following paragraphs.

1. Salt is one of those things which we do not take much notice of, but which are very essential to life. Consider how terrible it would be if we had to go without salt for a week .....

2. Life is full of troubles and sorrows, but there are things which make it possible for us to go through it. There are beautiful things around us that charm us out of our sorrows—the flowers of the field and the garden; the birds of the air with their gay plumages and their sweet songs. There are deeds of heroism and devotion done by men and women .....

3. Cats are very different in character from dogs. They say dogs love persons, but cats love places. A faithful dog will follow its master everywhere; but a cat .....

4. In India the farmer is generally a humble, simple villager, who has had very little or no schooling, who does not even know how to read and write. So people who live in towns rather look down on him, and call him ignorant....

5. Honesty is truthfulness in word and in deed. An

honest man says just what he really thinks, and scorns to tell a lie. He does not pretend to feel what he does not feel.....

6. Education should be the training of all the powers of a man—not only of his mind, but also of his moral nature and of his body....

7. The first duty of a good government is that it should govern. Law and order must be maintained so that life and property may be safe. But.....

8. The ship struck against a rock and in a few minutes she was sinking. The captain of the ship gave orders that....

9. A city should have good roads. It is the duty of the municipality to keep the roads in good condition, and the people should not be satisfied....

10. The strength of a nation depends not upon the number of cities it contains, nor even upon the number of people.....

V. Give suitable headings to the following paragraphs. Point out the topic sentences wherever they are to be found. Answer the questions given after each paragraph.

1. Death is an event of which all mortals are afraid. Some men, indeed, pretend to defy death; but that defiance itself is the outcome of a vague fear. Bacon was right when he said that men fear death as children fear to go in the darkness. Our fear of death is as unreasoning as children's fear of darkness, but it is also as deep-rooted and profound.

1. Who said that men fear death as children fear the darkness?
2. Why do some men defy death?

2. Being now in the eleventh year of my residence, and my ammunition growing low, I set myself to study some art to trap and snare the goats, to see whether I could not catch some of them alive. I dug several large pits in the earth, in places where I had observed the goats used to feed, and over these pits I placed hurdles, of my own making too, with a great weight upon them; and several times I put ears of barley and dry rice, without setting the trap, and I could easily perceive that the goats had gone in and eaten up the corn, for I could see the marks of their feet. At length I set three traps in one night, and going the next morning, I found them all standing, and yet the bait eaten and gone; this was

very discouraging. However, I altered my trap; and, not to trouble you with particulars, going one morning to see my trap, I found in one of them a large he-goat, and in one of the other, three kinds, a male and two females.

1. Why did he dig several pits?
2. What happened when he set his first trap?
3. How many goats did he catch?

3. It happened one day, about noon, going towards my boat, I was exceedingly surprised with the print of a man's naked foot on the shore, which was very plain to be seen in the sand. I stood like one thunderstruck, or as if I had seen an apparition. I listened, I looked round me. I could hear nothing, nor see anything. I went up to a rising ground to look farther. I went up the shore, and down the shore, but it was all one; I could see no other impression but that one.

1. What did he see?
2. Where did he see it?
3. What did he do when he saw it?

4. When I was on shore I fell on my knees and gave God thanks for my deliverance; and refreshing myself with such things as I had, I brought my boat close to the shore, in a little cove that I had spied under some trees, and laid me down to sleep, being quite spent with the labour and fatigue of the voyage.

1. What did he do when he was on shore?
2. Why did he lay himself down to sleep?

5. Old people say that childhood is the best part of life. They look back at their childhood and remember all its happy days—the jolly games, the long rambles in the country, the fun they had at school, the kind father and mother and the little sisters and brothers, the old home, the sweets and cakes they used to eat, the children's parties, the jokes they used to play, and the presents they got. When they were children, they had not to work hard to get something to eat; their mothers gave them all they wanted. The world to them then was a very beautiful place, and they did not know that men could be cruel and hard. They believed all that was told them, and they did not know how false and dishonest people could be. So they sometimes sigh and wish they could be children again.

1. What do old people say?
2. Why do they sigh and wish they were children again?
3. When was the world to them a beautiful place?

6. Tobacco-smoking is a very common habit to-day in most countries. In India it is generally smoked in the *hukka*, a water-pipe; but many Indians have now taken to the European habit of smoking cigarettes and cigars. In Europe people smoke pipes, cigars and cigarettes.

1. What is common in most countries?
2. How is tobacco generally smoked in India?
3. What do Europeans smoke?

VI. Examine some paragraphs in some books (your English text books, for instance) and see if they contain topic sentences, clinching sentences.

VII. Read some opening paragraphs and concluding paragraphs, and classify them in the manner suggested in the chapter above.

VIII. THE WHOLE COMPOSITION
THE ESSAY

Composition means "putting together" or "making." Literary composition means the putting together of words and ideas in such a way as to accomplish a definite purpose. A plan is necessary for all compositions, just as a plan is necessary to build a house or to make a garden. For compositions of considerable length it is always wise to make a written plan.

Collection of Material. You cannot stretch your legs before you sit, says a South Indian proverb. You cannot write a composition of any kind unless you have the material, and unless the material is properly organised. The first need is to collect material. Collect all available material on a given subject and jot it down in the form of points. For instance, if you set out to write an essay on "Tennis," various ideas come into your mind; they may be written down as follows.

TENNIS

The popularity of the game.
How the game is played.
Different kinds of rackets and balls.
Different kinds of courts.
The kind of court I like best.
Some great tennis players.
The player whom I consider to be the best.
The value of tennis.

Selection. After having jotted down the ideas that occurred to you, you must select the ideas that you consider worthwhile and necessary for your composition.

The selection will depend upon the time and space at your disposal, upon the nature and purpose of the composition, and upon your knowledge. The questions you have to ask yourself are: Which of these topics are unnecessary for my purpose? Are there other topics which should be included in my essay? The selected topic should then be put down and numbered.

1. The popularity of the game.
2. How the game is played.
3. Some great tennis players.
4. The value of tennis.

Arrangement. After the main topics have been selected, they must be arranged in some suitable order. It is not enough to write a paragraph or two on each topic. The paragraphs must be related to one another in a proper way, and there must be a development from the beginning to the end. The selected topics should therefore be arranged in the order in which they are to be treated.

Before actually beginning to write, the outline may be made more detailed by jotting down any sub-topics that you want to remember specially. Thus a full outline for an essay on "Tennis" may be somewhat as follows:

1. The popularity of the game.
   a. Why popular.
   b. In what countries specially popular.
2. How the game is played.
   a. The materials used; the court.
   b. The manner of playing.
3. Some great tennis players.
4. The value of tennis.
   a. As a physical exercise.
   b. As a help to the development of true sportsmanship and character.

Expression. When a full outline has been made,

the composition should be written out. Attention should be paid to the correctness of the sentences. The language must be as idiomatic and effective as you can make it. The connection between successive sentences should be well indicated, and the paragraphs should have unity and coherence.

Proportion. Great care should be taken to avoid wandering from the topic of each paragraph. The amount of space to be given to each topic must depend upon your sense of the relative importance of each. All unnecessary details should be avoided.

If a sub-topic is given the same amount of space as a main topic, the reader will not know the sub-topic from the main topic. For instance, the space given to a description of the racket and balls used in tennis must not be the same as the space given to an account of some great tennis players.

It is quite essential that the composition as a whole should be planned. Great writers may write without apparently planning their compositions, but for ordinary people planning is necessary because their ideas are likely to slip from their minds in the course of writing.

Types of Composition

Composition is usually divided into four main types: narrative, description, exposition, argument.

1. Narrative. When we give an account of a sequence of events or happenings we produce a narrative. The events related may be actual or imaginary. All stories are narratives. When there is only a single set of events the narrative is said to be simple. When there are various events happening simultaneously or at different times, and these events are linked together, we get a compound narrative. The combining of a number of different incidents is known as *plot*. Ex-

amples of compound narratives are numerous. Most of the novels and short-stories we read are compound narratives.

2. Description. When we give an account of the appearance of things we produce description. Description represents persons, things, scenes, feelings, character, etc., as they appear to our senses or minds. "I went to the garden and there I saw a flower" is a piece of simple narrative; "The flower was very beautiful" is a bit of description.

3. Exposition. Exposition simply means explanation. Its function is to make clear the meaning of a statement, or idea, or proposition. We describe a beautiful flower, but when we speak of "beauty," exposition is needed. We may describe "our College building," but "buildings suitable for Colleges" is a subject for exposition.

4. Argument. When we try to establish the truth or falsity of a statement or idea, or give reasons for doing a certain thing or not doing it, what we produce is argument. In exposition we simply unfold the meaning of something; in argument we go a step further and try to show that it is right or wrong. "Absence makes the heart grow fonder" is an old saying. When we explain the meaning of it and show how absence makes a person or thing more desirable, we give an exposition of the proverb. But when we discuss whether absence really makes the heart grow fonder, whether it is not also true that a thing or person out of sight is often out of our mind, we have an argument on the subject.

These types of composition may appear in different forms of literature. We may have a description in prose or in poetry; a narrative may be found in a diary or in a letter; an argument may appear in a poem or in an essay or in a dialogue. Description, narrative, exposition and argument may also appear in a pure form, without

being embodied in any definite form of literature such as the Letter, the Lyric, or the Drama.

THE ESSAY

The essay is one of the most popular forms of literature. It has been variously defined, but no definition is quite satisfactory, as the essay varies according to the subject and the writer. All that we can say about it is that it is (in the words of the *New English Dictionary*) "a composition of moderate length on any particular subject or branch of a subject." The modern English essay is usually characterised by being an intimate revelation of the writer's personality, in a way in which a more formal treatise would not be.

Students in schools and colleges are continually made to read essays by great writers, and are asked to use them as models for their own essays in class and outside. While, indeed, it is right to take the great essayists as models, it must be borne in mind that the essay which a student is expected to write is a somewhat different kind of composition from the essays of the great writers. The student's essay cannot be an "anyhow" essay; in it arrangement, construction, and contents are of first importance. It is dangerous for the student to attempt to write like Charles Lamb, or Hazlitt, or E.V. Lucas, or Chesterton, without first practising a simpler and more formal type of writing. But from the essay-writers whom we read and study we must learn that an essay should be interesting, and must reveal the personality of the writer.

Choice of Subjects. Often you have a number of subjects given to you, out of which you must choose one on which to write. In such cases it is always advisable to select the subject on which you have most information. This will save some of the time which

would have to be spent in racking your brain if you selected a subject which you did not know so well. But when you are practising for yourself you must select different kinds of subjects. Information on these different subjects must be gathered from books, by observation, and by listening and talking to men who know. It is a good plan to keep a note-book in which you may jot down things—quotations, extracts from speeches and books, incidents you have seen or heard of, references to books which give useful information.

Before beginning to write you must think about the subject, and plan your essay. After having made a suitable outline as suggested earlier in the chapter, you may commence to write. Notice that what we have been talking about all along is the *method* of writing. This book does not give you the actual material required for your essays. The material must be gathered by yourself. Lack of information is one of the main causes of the inability of many students to write satisfactory essays. Some means of gathering material for your compositions have been already suggested. Often it is worth while to ask *What? When? Where? How? Why?* of a subject.

How to begin an essay. It is often said that an essay must have a beginning, a middle, and an end. This may seem obvious, as all things have a beginning, a middle and an end. But the words "beginning," "middle," and "end" are used in a technical sense. In the last chapter we saw some of the ways in which opening paragraphs can be written. The important point to be kept in mind is that the opening or introduction should be striking, and relevant to the subject. It is wrong to begin far away from the subject in hand. The introduction should lead on to the subject without unnecessary delay and without awkwardness.

As we saw in the last chapter an introduction may

consist of a general statement, an illustration of the subject, or an explanation. An essay may also begin with a quotation or a reference to an accepted opinion, or even by a definition. But it is not safe to begin with a definition, as it is very unlikely that a student can give a satisfactory definition of a subject.

An essay on "Cats," for example, may begin in any one of the following ways:

"Centuries ago man became the lord of creation and he has ever since been trying to maintain his supremacy over the other animals. Some species he has completely destroyed, against some he is still waging war, and some he has tamed to his own purposes. Some animals have been tamed for their usefulness in one way or another, and some have been tamed merely as pets. Among the most common domestic pets the cat is one of the most important . . . . . ." (General remark including the subject to be dealt with).

"They say dogs love persons, but cats love places. Leave a cat anywhere, it will always try to run home. The dog is faithful to a person, but the cat loves to remain in a place to which it is accustomed. This characteristic of the cat is one of its most remarkable qualities . . . . . ." (Reference to an accepted opinion).

"The cat is one of the common domestic pets of man. Cats were kept as pets even in ancient Egypt, thousands of years ago; and the Egyptians worshipped a goddess who had a head like that of a cat. Although the cat is related to such ferocious creatures as the tiger and the panther, it has now lost most of its ancestral ferociousness . . . . . ." (General remark on the subject).

The Middle or Body of the essay. The beginning or introduction must lead on naturally and logically to the main body of the essay. The introduction should be proportionate; that is, it should be short and in keeping with the size of the whole essay. The middle,

or body, is the longest and most important part of the essay. It should contain the necessary facts, ideas, and illustrations.

It is not necessary to exhaust the subject; in the course of an essay of ordinary length it is impossible to say all that might possibly be said on a subject. A few outstanding topics should be selected and arranged in an order that you consider suitable; space should be allotted to each topic according to its relative importance.

In a descriptive essay the chief aim is to give a picture of the scene or object described. One method is to give a general impression of the appearance of the object and then to mention some details that will give a greater definiteness to the picture. The description must be imaginative; that is to say, you must penetrate beneath the exterior and see with your mind's eye. In an essay on a post-man, for instance, it is not enough to say that the post-man wears khaki clothes and turban, and brings letters and money orders. You must try to understand his feelings, his attitude to things; you must get inside his letter-bag, so to speak, and see the contents of the messages he carries with him without himself knowing what they are; you must as it were go with him to the places where he delivers letters, and see the effects that the letters produce on some of the people who receive them. Or again, if you are describing a railway journey, you may say something about the various types of men who travel by train, and of the sights to be seen in a journey by train.

Narration and description often go together; in fact it is difficult to have pure narratives, except in writings like Æsop's Fables. In narrative essays it is good to state the circumstances under which the events happen, and narrate the events in the order in which they take place. An incident may be told from the point of view

of one of the persons participating in it, or from the point of view of an onlooker.

In essays requiring exposition, our chief aim is to make clear the meaning or significance of a statement or idea. We make an idea clear by saying it in other words, by stating the opposite of it for the sake of contrast, and by giving specific instances and illustrations. An example of exposition is given below.

> Good-nature is more agreeable in conversation than wit, and gives a certain air to the countenance which is more amiable than beauty. It shows virtue in the fairest light, takes off in some measure from the deformity of vice, and makes even folly and impertinence supportable. There is no society or conversation to be kept up in the world without good-nature, or something which must bear its appearance and supply its place. For this reason mankind have been forced to invent a kind of artificial humanity, which is what we express by the word good breeding. For if we examine thoroughly the idea of what we call so, we shall find it to be nothing else but an imitation and mimicry of good-nature, or in other terms, affability, complaisance, and easiness of temper reduced into an art.
>
> Addison.

When argument is required in an essay, it is well to begin with a statement of what we want to prove, so that there may be no doubt in the reader's mind as to our intention. Then we should put forward our arguments. The arguments may be arranged in the order of their importance, so that the most weighty comes last as a finishing stroke.

Many subjects require both exposition and argument. A proverbial statement like "The child is

father of the man," may be explained, and then if we like we may dispute the truth of it. The following outline shows how the two elements of exposition and argument are combined in the treatment of the subject.

The Child is Father of the Man

I. An example.
"A boy, who lived among the mountains in the north of Italy, used to crush flowers to get the colour out of their petals, and with this paint he painted the white wall of his father's house with all sorts of pictures. He was the great artist Titian."

II. The meaning of the proverb. (Exposition).

III. The truth of the proverb.
Other similar sayings: "As the twig is bent so the tree will grow."

IV. Illustrations from the lives of some great men.
The story of Michelangelo, the famous painter and sculptor; the great German writer Fichte; Ruskin; Tennyson.

V. But is the saying always true? (Argument).
Promising childhood may be followed by disappointing manhood, and *vice versa.*

VI. The probability, in spite of evidences to the contrary, of the early traits of a child developing as the child grows.

VII. The need for training children.

If the subject is treated in a purely expository manner topics V and VI should be left out. But the treatment suggested by the outline given above is fuller than it would be if the subject had been treated as one needing only exposition. Although exposition may be unaccom-

panied by argument, argument nearly always requires exposition.

The so-called "reflective essay" may be said to belong to this group. In a reflective essay you are expected to explain the subject as well as to reflect upon it, that is to say, consider the advantages and disadvantages of it, or to what extent it is right or wrong, or how far it is applicable, and so on. In other words, the so-called reflective essay contains a mixture of exposition and argument.

It must be borne in mind that "argument" does not necessarily mean the kind of argument we hear in some platform orations and in debates. It need be only a gentle weighing of the pros and cons of a subject, of the things to be said for it and against it.

The End or Conclusion. In descriptive and expository essays the end is reached when the description or the exposition is complete. You must not think that you should say something more after you have said everything that you wanted to say.

In narrative and argumentative essays a formal conclusion is often effective.

Examples of a few types of conclusion were given in the last chapter. A common and effective way of ending an essay is to summarise the main points raised in the body of the essay, or to repeat emphatically the chief argument of the essay. The purpose of the conclusion is to drive home the truth of what has been said in the body of the essay, or to remove doubts, or to enlist the sympathy of the reader. The conclusion, that is, the last sentence or the last paragraph should, if possible, be so worded that it will strike the attention of the reader in a special way and linger in his memory. The conclusion should always be short; sometimes even one sentence will do. It should not appear forced: a highly poetic end coming after a very prosaic middle will look

incongruous. The end must look natural; it must grow out of the main text.

Unity. Just as the sentence and the paragraph must have unity, so the composition as a whole must have unity. While it is necessary to introduce many topics into an essay, the main subject should never be lost sight of. At no stage should the reader's attention and interest be allowed to wander far from the subject. In other words, write about the subject, and not about something else.

One topic should lead on to another. There should be some connection between successive paragraphs.

Revision. It need hardly be said that you must revise your compositions after you have written them out. Each paragraph may be revised as soon as it is completed or the essay may be revised as a whole. Correct all mistakes of grammar and style. It is a good plan to write the lines of your essay well apart, so that you may have space between the lines if you should want to add something as an afterthought. In the examination hall time should always be spared for revising your compositions. The finished essay or other composition must have no blemishes that could have been corrected by a little care.

Some essays and outlines are given below. They are not meant to be models so much as suggestive examples. You should not imitate them. You should use similar methods or other better methods of tackling subjects for essays. Slavish imitation of even the best models is to be discouraged. Let the essays you write be your own, and not slipshod imitations of other people's essays.

I. A Railway Scene

This is a subject in which narrative and description may be combined; but primarily it requires description.

We may begin by describing how we came upon the scene, and then go on to give a description of the scene itself. The following outline shows one method of dealing with the subject. Railway scenes are very varied and call for different kinds of treatment according to the time, place, and occasion of the scene.

Outline

I. The scene at the railway station when we went there.
II. The coming in of the train, and the effect.
III. The scene on the platform as the train began to leave.
IV. Conclusion.

The essay

A Railway Scene

The day had hardly dawned when we reached the fortlike station of L—, and the train by which we were to leave had not yet arrived. The station presented a sleepy appearance. A few porters and railway officials were the only persons moving about on the platform. In the third class waiting room, under the glare of lights, men, women, and children were stretched on the few benches that were there and on the floor, drowsily awaiting the arrival of the train. In contrast to the usual busy scene of the station during daytime, everything seemed quiet. We purchased our tickets, and having deposited our luggage in a corner, under the care of a coolie, strolled about the platform, idly looking at the closed bookstall and the fruiterers' empty wagons.

Exactly at 5-10 A.M. the train steamed in, and as if by magic the whole scene was transformed. The sleepers in the third class waiting room awoke, and began busily collecting their wives, children, and bundles. There was a rush towards the train. Men

jumped into the compartments to occupy any vacant seats available. Women with their jingling bangles and their screaming children were pushed into the train. Porters with mighty loads on their backs and heads, elbowed their way through the crowd. Sweetmeat vendors and toy sellers, springing up as if from nowhere, began shouting their wares lustily, trying to attract the busy crowd. Cries of "Garam chai, Hindoo chai" from one end were echoed back by shouts of "chai Mussalman" at the other. Railway officials were busy walking up and down the platform, supervising the despatch of goods and the convenience of the first and second class passengers.

We were part of that noisy, restless humanity. We managed to secure some room in a third class carriage right in the rear of the train. When the time for the departure of the train arrived, almost all the passengers had got in. Now they were free to examine the wares of the sellers who were going up and down the platform beside the carriages, vying with one another in the display of their goods.

At 5-25, fifteen minutes after her arrival, the train slowly steamed out of the station, after giving out a shrill whistle. One by one the vendors went away. Those who had come to see their friends and relatives off, also began to leave, or stood looking at the train as she moved away, waving their hands. Soon the platform was almost deserted, and the activity that had so suddenly appeared there on the arrival of the train, now almost as suddenly disappeared. We saw the familiar sights of L— slowly receding from view.

Soon we were out in the open. L— lay like a haze in the distance. As the train whizzed along with increased speed we could feel the morning breeze fanning us, and the glory of the dawning sun bursting upon us.

II. Floods

This subject can be treated in a variety of ways. We may give scientific explanations of the causes of floods, of how they may be resisted, and so on. We may, on the other hand, give descriptions of various floods. The following essay contains both exposition and description, but chiefly description.

Outline

I. How floods are caused.
II. The effects of floods.
III. Description of a flood.
  (*a*) The rising of the waters of the Sharavathi.
  (*b*) The anxious waiting.
  (*c*) The catastrophe.
  (*d*) The flight for safety.
  (*e*) The return.

The essay

Floods

When heavy rains fall, or when the snow in the hills begins to melt with the summer's heat, rivers get swollen. When this continues for some time the waters rise beyond the banks of rivers and overspread the neighbouring ground. In South India this happens every year during the monsoon. The rains keep on pouring for days on end, especially in the hills where rivers rise, and huge quantities of water find their way into the rivers. The rivers swell rapidly; sometimes the water rises six to twelve feet in one or two hours.

When the rivers are not heavily flooded there is no great danger. In fact flooded rivers help to make the country on either side of them fertile by depositing alluvial soil. But when the floods rise higher they do untold damage to life and property. Houses are washed

away; crops are destroyed; trees are uprooted; cattle are killed; and even human beings are caught in the torrents or are killed by falling houses.

It is difficult to realise the horrors of a flood unless we see one for ourselves. About four years ago I witnessed the terrors of a flood in our village. The river Sharavathi which flows by our village was in floods. The sky had been heavily overcast for many days, and it had been raining continuously for over a week. Away in the hills probably it had been raining ceaselessly for almost a month. The river Sharavathi was rising rapidly and perceptibly, and many were the anxious prayers our villagers offered to propitiate the god of rains.

Then came the terrible day. The whole day it had been raining as if the heavens were descending upon us in the form of water, and from our house we could see the swollen river coursing rapidly along, and as far as eye could see there was nothing but water everywhere. The familiar islands and the fields were gone—there was only one great mass of water, reflecting the dull grey of the sky. The little fishing boats that were our delight lay for a while in the midst of the waters, tossing about aimlessly and were soon gone, for they had been cut adrift from their moorings. My old grandfather, who had witnessed just such a flood years ago when he was a little boy, shook his head, and anxiously said that Sharavathi would play us false if we did not take care.

That night we sat up for a long time listening anxiously to the revelry of frogs and the pitter-patter of the rain as it fell on the roof of the house. The cattle had been brought to the verandah for safety. We went to bed, but lay awake, waiting for the breaking of grey dawn. Then we all started up in a mad hurry, for suddenly the alarm had been raised and the whole village was in a panic. The water had risen beyond all bounds, and

it appeared as if our village would be washed away.

The rain had ceased, but the night was dark, and the incessant croaking of frogs, the lowing of the distressed cattle, and the shouts of men filled the air. A chill wind was blowing. Our courtyard was filled with running water, almost knee-deep, and the water was still rising. We could distinguish, in the dim distance, the dark forms of some barges going up and down rescuing the villagers and their cattle, and carrying them to some place of safety. We hollaed to them and waited, shivering and anxious. At last two barges came to our courtyard too. We got into one, and the cattle were put into the other, and then we steered out into the open. The current was in our favour, and so we glided along without much difficulty, though when we saw the huge forms of some uprooted trees floating towards us we were filled with fear. At length, without any mishap, the barges reached a place of safety, and disembarked a host of bewildered men and women, weeping children, and terrified animals. We lifted up our voices in prayer to the Almighty who had saved us from terrible death.

We had stayed there for about three days, leading a very rough and uncomfortable life indeed, when report was brought that the floods had gone down considerably, and that we could return. We looked forward expectantly to reach our dear homes. But when we went there, what a sight it was that met our eyes! Our fair village lay almost ruined! Many of the houses on the banks had totally disappeared, and those that remained looked as if they had been untenanted for years. As we went along we saw various household articles lying about spoilt and broken—some even floating on the river. Our own house, which was on a higher level than most others, was safe, though the cowsheds and one side of the house itself were badly damaged.

It took us a long time to recover. Many were the

lamentations of the poor who had lost their all in the floods. None of us have yet forgotten the grim terribleness of that awful night, and even now, as we lie awake on a dark and stormy night, listening to the patter of the rain, we shudder and think of the cruel flood of four years ago.

III. "All that Glitters is not Gold"

Outline

I. The meaning of the saying.
   (*a*) Cheap things may look like genuine gold.
   (*b*) Appearances are deceptive.
II. Illustrations.
III. The modern distrust of authority.
IV. Appearances of men unreliable.
V. The unsatisfactory nature of life itself.
VI. The need for trust and faith, in spite of everything.

The essay

ALL THAT GLITTERS IS NOT GOLD

Brass may be polished up and made to look like gold in all its outer qualities. Children and others may be deceived by the appearance of cheap metals made to resemble gold or other precious metal in colour and brilliance; most people, however, can distinguish gold from baser metal. Even very clever people may, however be deceived by glass and other substances polished up, and made to resemble precious stones. I could not, even if my life depended on it, tell an imitation pearl from a real one.

The fact that men are often deceived by false appearances has given rise to the saying that "all that glitters is not gold." Appearances are deceptive: bright and pleasant-looking things may not be as good as they look. Appearances are external; what really matters

is the inner self. Everything must be closely examined before it is accepted as genuine. Life is full of cheap substitutes.

In some very old ponds and tanks a kind of moss grows in plenty. The moss covers the surface of the water so completely that it makes the pond look like a green field. When the surrounding ground is covered with green grass, it happens sometimes that men and animals unwittingly walk into the pond thinking it to be a part of the firm earth they walk upon. Marshy lands are similarly very deceptive. On the surface they look firm enough, but step on them,—and down you go into sticky mud. They present an external aspect which is not a true indication of their real nature.

Some time ago a large elephant in South India went mad. He played havoc in fields and villages, destroyed walls and houses, killed men. Many attempts were made to trap him again. Pits were dug and covered with sticks and leaves, so that the elephant, mistaking them for firm ground, might walk on them and fall into the pits. Once he did fall into one of them but managed to get out of it again. Since then, it is said, the elephant became very cautious. He carried a stout branch of a tree in his trunk and prodded the ground with it every now and then to make sure that he was not walking into another pitfall. Never again, until he was shot dead, did he fall into a pit. One bitter lesson had taught him that appearances are not true indications of what lies beneath.

One of the characteristics of the modern age is its distrust of authority. Most men now desire to examine and verify things for themselves instead of accepting them on the word of others. Many an idea and institution that was formerly considered good and permanent is no longer regarded so. We question everything, and teach others to question. All this is the result, un-

doubtedly, of the fact that men have repeatedly found that appearances are deceptive. It does not mean, of course, that all men are highly rational and look at things and men with a scientifically critical eye. But there is a general lack of faith among men.

The reasons for this attitude of distrust and irreverence are not far to seek. For one thing, man cannot trust his fellowman. As Shakespeare said many years ago, "a man may smile and smile and be a villain." A thoroughly wicked man may have a very pleasant and innocent-looking face. A wolf may appear in sheep's clothing. There is dishonesty and selfishness even among men in the highest stations of life. When a man's personal interests are in danger he changes his aspect: the softest paws are found to hide the sharpest claws. Of how many men whom we have met can we say that they are reliable to the uttermost? No, neither things nor men are what they seem.

Turning from men to life itself, how often do we find that the pleasures and pursuits of this world give us no lasting happiness. The search after wealth and power, and even the desire for limitless knowledge, are often followed by a sense of emptiness and disillusionment; and we are tempted to cry "All is vanity!" Ends and purposes that seem fair and attractive when far off, are found to be but poor, empty shows when attained. We cannot trust appearances.

Nevertheless, life would be impossible if we did not trust anything or anybody at all. Life demands faith and trust in all its walks. We have to trust our fellowmen to some extent at least. We have to believe that somehow good will be the result of the pursuits of men. If all men lost their faith in the world and turned ascetics, human life on this globe would soon become extinct. All that glitters is not gold: let us not be too ready to take things or persons at their face

value; but let us recognise that real "gold" can be found if only we seek for it.

IV. "The Child is Father of the Man"

An outline of this essay is given on page 158.

Long ago there lived, among the mountains in the north of Italy, a young lad called Titian. He was very fond of painting pictures. But no paints were available for him to paint with. Being an ingenious lad he made his own paint. He crushed flowers of various hues and used the paint so obtained to make pictures. In the absence of canvas to paint upon, he used the white walls of his father's house as his canvas, and many were the pictures he painted on the walls. This young lad fulfilled the promise of his early years: he became one of the great artists of Italy. He proved the truth of the saying that the child is father of the man.

The qualities shown by a child are often indications of what the child is going to be when he grows up to be a man. What the child is indicates what the man will be. All the qualities, physical, mental, and spiritual, which will be found in the grown up man may be found in germ in the child. As Milton says:

> "The childhood shows the man,
> As morning shows the day."

The habits and traits of a man are often only the developments of the habits and traits he had when he was a child. Look at a child carefully, and you can often foretell into what kind of a man or woman that child is going to develop.

The truth of the saying that the child is father of the man will hardly be questioned by anyone who has observed life carefully. "As the twig is bent so the tree will grow" says an old proverb. Even in the case of a tree it is possible for us to tell beforehand how the

tree will grow. If the young plant is strong and straight we can say that it will develop into a strong, straight tree. Children born and brought up in families which have some strongly marked diseases or moral weaknesses nearly always grow up with those diseases or moral weaknesses in them. On the other hand children brought up in homes where the influences are healthy nearly always grow up into men and women of strong character.

The truth of the statement is borne out by the lives of many men and women who have left a name behind them. It is said of Michelangelo, the famous sculptor and painter, that when he was a child he used to amuse himself by making drawings on the paint-pots, easel, stool, and other such things belonging to an old painter. The old painter said: "That boy will beat me one day." The words of the old man came true, for Michelangelo was true to the promise of his early days, and became one of the greatest painters and sculptors of the world. It is said about Fichte, the great German writer, that once, when as a boy he was reading a very exciting story, he realised that to be absorbed in stories was bad for his studies, and so he threw the book into the river near which he was seated. He did not read any more useless fiction but gave all his time to his studies. He lived to be one of the most learned men of his time. The childhood of Ruskin, Tennyson, Miss Florence Nightingale and others indicated the lines of their development. Not once or twice has it been true that the child is father of the man.

But on the other hand we have all seen instances of children brought up in environments conducive to fine character, who behaved in a manner in keeping with their surroundings so long as they were young, but changed the course of their lives as they grew older, until they became false, despicable men. Boys who show great promise when they are in school some-

times turn out to be dullards as they grow into men's estate. Boys who seemed very stupid when small have sometimes grown up into great men. Mahadev Govind Ranade was not a bright boy. His mother used to ask him, half humorously, half seriously, if he would be able to earn even a few pies for his wife when he grew up and married. But this apparently ordinary boy became a great reader and scholar later on. He became a Justice of the High Court of Bombay; he was a great social reformer; and in many other ways he was a great man. In his case at least, the child—as he appeared to his mother and others—was not father of the man. Other instances may be easily found in history; not always does the childhood clearly show the man.

In spite of apparent exceptions, however, we can say without much fear of being contradicted, that what the child is shows what the man will be. Even in cases where men showed remarkable powers in their after-life, of which they gave no evidence in their childhood, we shall find, if we closely inquire, that the qualities which distinguished them when they became men were possessed by them when they were children, although these qualities did not find scope to show themselves. Misunderstanding, unkindness, poverty, disease, and other such causes often prevent a child from showing his qualities; but when conditions are favourable a child manifests the qualities which he will possess when he becomes a man. The early life of Clive, for instance, showed him to be a quarrelsome lad, good for nothing but mischief. His father sent him to India having despaired of the boy's ever coming to any good, and not knowing what to do with him. No one could have told that this young lad would one day conquer kings and become one of the foremost men of his day. But although Clive's early days did not obviously foreshadow his manhood, he had plenty of courage and energy

in him, and these were the qualities that were going to make the man.

The child, then, is father of the man, though it may not always be apparent. This being so, how much depends upon how a child is brought up! Bring up a child in the ways of honesty and uprightness, and the probability is that the child will grow up into an honest and upright man. A child brought up in surroundings that encourage filthy habits will most probably retain the filthy habits throughout life. The early training of a child is therefore a matter of supreme importance. "Just as the twig is bent, the tree's inclined." Influences of birth and position may count for something, but the influence of education counts for far more. Let us take heed that we despise not little children. Let us rather treat them with regard and understanding, and help to develop in them those qualities which make good citizens and upright men; for the child of to-day is the man of to-morrow.

V. The Need for Women Doctors in India

Outline

I. (Introduction).
  The reasons why Indian women do not get proper medical attendance.
  (*a*) Superstitions.
  (*b*) Social customs making it difficult for women patients to go to men doctors.

II. The advantages of women doctors in attending to female patients.
  The purdah women.

III. The usefulness of women doctors in *preventing* much disease among women and thus maintaining a high standard of health among them.

IV. Help to children.

V. How the need is to be met. (Conclusion).

The essay

THE NEED FOR WOMEN DOCTORS IN INDIA

The science of medicine, we are told, had reached a high stage of development in India in ancient times. But the professors and practitioners of the science kept their knowledge secret, and taught it only to a select few. Healing soon became a mysterious art, and was mixed up with witchcraft. Superstition and ritualism so dominates the life of the common people of India even to this day that they often try to cure illnesses by the most absurd methods. Superstition has its strongest hold on women. Women are less willing than men to give up their old customs and rites. The result is that instead of going to a doctor for consultation in a case of illness, they often call in quacks or sorcerers to perform some obscure rites.

Women are the worst sufferers in India. For, apart from the evils of superstition, the social customs of this country make their life a difficult one. Women—the women of the villages and of the poorer classes especially—lead a life of their own, of which only a small part is understood by the men. Many a woman suffers pain and sorrow silently. Most of the doctors are men, and the women of India, on account of their natural modesty and shyness, find it very difficult to confide in a man. Only when compelled by unbearable suffering do many women take their troubles to a doctor.

Under these circumstances women doctors are a great boon. They can go to the suffering women easily, and the women can approach them without reserve. The suffering women can frankly tell all their little troubles and ailments to one of their own sex. Many of the illnesses of women can be then brought under effective control. Hospitals for women, under the charge of

women doctors are a great necessity in this land.

In parts of India where the *purdah* system is still practised, women doctors are absolutely essential. The women in purdah, restrained and covered up, suffer untold ills. Women doctors alone can adequately meet their requirements. The women doctors can go to the *purdah* women and examine them as men doctors cannot. The women in *purdah* very often wait till their ailments become unbearable before going to a doctor. This is because the doctors are men. If there were women doctors easily accessible this evil could be lessened; the women could go to the doctors or call them in as soon as any trouble began.

Prevention is better than cure. A large number of lady doctors could not only cure many of the illnesses from which the poor women of India are suffering, but could also help to *prevent* a great deal of suffering in the future. The women of the villages need guidance in hygienic ways of living—in the care of their bodies, in keeping their homes and surroundings clean, and in taking care of their children. This cannot be done by magic lantern lectures, or by articles in the newspapers; for the women of the poorer classes, and, for that matter, even of the middle classes, either cannot or do not read the papers. The prevention of disease among the women —and, as a result, among the children and men, too, —must be undertaken by women themselves. What we need is the assistance and guidance of women doctors; and they must not flock together in cities as the men doctors tend to do, but make themselves available to the villagers and the poor people.

The children of the villages too would get far better medical treatment than now if a large number of women doctors were available. The men of the villages, and of the working classes in cities too, are usually busy with their work and are away from their homes for the

greater part of the day. Children are therefore practically always under the care of the women alone. When anything goes wrong with the children the women are either helpless or resort to wrong methods of treating disease. The result is that many children die in early infancy, or become weaklings. If a lady doctor were near by the women could take their children to her without any awkwardness and surely fewer children would die as a result of bad medical treatment. How much would this land of ours benefit if the women and children were protected from illnesses and given facilities for rational treatment of disease!

In obvious ways like these, and many other subtle ways not easy to recount, the people of India would benefit by having a large number of women doctors. How is this need to be met? There are at present only a very few medical schools and colleges for women in India. A larger number of similar institutions is necessary, so that more girls may conveniently take a medical education and fit themselves for medical practice. The state has a responsibility in this matter. Greater facilities for the training of women doctors and nurses should be provided. An infinitely greater number of hospitals should be established in rural places, and these hospitals should be staffed by women doctors and nurses with adequate training. A public spirit and a sense of duty to the country are necessary on the part of the women who come out of various institutions qualified to be doctors, and the practice of medicine, whether private or under official employment, should be undertaken as for the good of the people.

Great is the need and the supply must be adequate. We need not only many women doctors but also good and able women doctors. They can bring about changes in the life of India which many political reforms and legislations cannot.

VI. Examinations

This subject may be treated in various ways. We may give an account of various kinds of examinations: we may examine in a very scientific fashion how far they fulfil the purpose for which they are intended; we may merely collect together a number of anecdotes about examinations and make fun of the system of examinations. The following is one method. In it attention is paid to matter, but the same attention is given to manner also. The subject is not treated in a scientific or a farcical manner; nor is the essay a vehement denunciation of examinations.

Outline

I. April, the month of examinations, when students must disgorge what they crammed during a month or so previous to the examination.

II. The attractions outside the examination hall which have to be disregarded.

III. The absurdities of examinations.
- (*a*) The kind of questions asked.
- (*b*) The kind of students who succeed.

IV. The justification of examinations.
- (*a*) Quick thinking and the capacity to select the important point, demanded by examinations.
- (*b*) Ability to express well and to the point encouraged by them.

The essay

Examinations

Comes the month of April, and with it comes the greatest ordeal of a student's life—examination. April is the month of examinations in India. Why the Universities have chosen April, we do not know; perhaps

they wanted a month that was hot enough. A month or so before the examination the student begins to burn the midnight oil and cram the things he ought to have learnt in one or two years. Feverishly he crams from hack books and 'made-easies'—there is always a plentiful supply of these. At last the fateful day arrives, the day of days for the student, when he must disgorge the matter he has crammed. Many are the anguished hearts on that day.

Outside, the sun shines brightly and the birds fly about. The trees sway gently to the breeze. But inside the halls, scratching their heads and sweating all over, sit the poor examinees, scribbling, scribbling. Far rather would they go out into the fields and play, or roam with their friends. But they must go through this ordeal. They are the victims of a system they do not love.

Examinations can be easily made fun of as being very stupid things. Why, the greatest fool can ask questions that the wisest man cannot answer. What a student is supposed to have learnt in the course of a whole year he is expected to give out in the course of three hours. In three short hours the examinee must write down the highest truths that took great philosophers many long years to think out. The examiners seem always intent on finding out the weak spots in the examinee's learning, and the examinee's one attempt is to hide his ignorance. "Estimate the importance of" this, "trace the development of" that; to what extent, when, how, why, who?—such are the examiner's favourite questions. The tortured student curses this inquisitorial curiosity to know the when and wherefore of things.

Again, what kind of fellows come most successfully out of this ordeal? The men who score first class marks and win the prizes are not the men who know most. I have known students who knew far more than I, being

placed far below me in the list of successful candidates. I have sometimes been ashamed to tell my marks, because I knew that the victims deserved a far better reward than what they got. Those who really care about history and philosophy often fail to satisfy the examiners in those very subjects. The person who succeeds is the clever fellow who can conceal his ignorance and make a good show of his little knowledge.

But though it is easy to ridicule examinations, we must bear in mind that we have no satisfactory substitute for them; and surely there is something to be said for a system which rewards quick thinking and rapid expression. A clever fellow may achieve a success for which he has no real qualification; but examinations help to promote the capacity to select the large and important points from among a crowd of unimportant ones, and to do this in the minimum of time. The man who knows very much does not always succeed in an examination because he lacks the power of selecting the points that are strictly relevant and that really matter; his learning is too cumbersome for him to use it to any purpose. Life constantly presents occasions when we have to think and act quickly. Success in life depends, to a large extent, on the ability to seize the main issues and act quickly as circumstances require, instead of being forever lost in sweet, silent thought. Examinations set a severe penalty for the waste of time. Whatever may be said against them, this must be said for them, that they encourage punctuality and the careful use of time.

Further, examinations demand an ability to use our words well. Between two men who have crammed the same stuff, the man who succeeds is the one who can express himself to the point in effective words. "In your own words" is the slogan of most examiners, and they can always detect the student who has merely bor-

rowed other people's phrases. To be able to make a few clear statements in one's own words is far better than to have a confused knowledge of a mass of things. Surely, those who, in the midst of the hurry and anxiety of the three hours of scribble, can bear in mind a few essential facts and use them to some effect, are the persons who are likely to be useful for the practical business of this world. In stressing the dangers of wasting one's time and of being too full for words, examinations perform a very necessary function.

The following "essays" are selected from the writings of well-known English writers. Study them carefully; see how they begin and end, and how they are made interesting. See if you can place the essays as descriptive, narrative, reflective, etc. Make outlines of the essays.

I. The Newsmonger

There is no humour* in my countrymen which I am more inclined to wonder at than their general thirst after news. There are about half a dozen ingenious men, who live very plentifully upon this curiosity of their fellow-subjects. They all of them receive the same advices from abroad, and very often in the same words; but their way of cooking it is so different, that there is no citizen who has an eye to the public good that can leave the coffee-house† with peace of mind, before he has given every one of them a reading. These several dishes of news are so very agreeable to the palate of my countrymen, that they are not only pleased with them when they are served up hot, but when they are again

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*Peculiarity.

†Coffee-houses (cafés) had recently come into fashion in the early 18th century. Every coffee-house was patronised by a particular set of people and used by them as a club.

set cold before them by those penetrating politicians who oblige the public with their reflections and observations upon every piece of intelligence that is sent us from abroad. The text is given us by one set of writers and the comment by another.

But notwithstanding we have the same tale told us in so many different papers, and, if occasion requires, in so many articles of the same paper; notwithstanding a scarcity of foreign posts we hear the same story from Paris, Brussels, the Hague, and from every great town in Europe; notwithstanding the multitude of annotations, explanations, reflections and various readings it passes through, our time lies heavy on our hands till the arrival of a fresh mail; we long to receive further particulars, to hear what will be the next step, or what will be the consequences of that which has been lately taken. A westerly wind* keeps the whole town in suspense, and puts a stop to conversation.

The general curiosity has been raised and inflamed by our late wars, and, if rightly directed, might be of good use to a person who has such a thirst awakened in him. Why should not a man who takes delight in reading everything that is new apply himself to history, travels, and other writings of the same kind, where he will find perpetual fuel for his curiosity, and meet with much more pleasure and improvement than in these papers for a week? An honest tradesman, who languishes a whole summer in expectation of a battle and perhaps is balked at last, may herein meet with half a dozen in a day. He may read the news of a whole campaign

*This essay was written about two hundred years ago, when there were no steam ships. News from the continent of Europe had to be brought to England in sailing ships which depended upon the breeze. A favourable wind brought the news quickly to England; when the wind was unfavourable news from the continent was delayed.

in less time than he now bestows upon the products of any single post. Fights, conquests and revolutions lie thick together. The reader's curiosity is raised and satisfied every moment, and his passions disappointed or gratified, without being detained in a state of uncertainty from day to day, or lying at the mercy of sea and wind.* In short, the mind is not here kept in a perpetual gape after knowledge, nor punished with that eternal thirst which is the portion of all our modern newsmongers and coffee-house politicians.

All matters of fact which a man did not know before are news to him; and I do not see how any haberdasher in Cheapside is more concerned in the present quarrel of the Cantons than he was in that of the League. At least, I believe that every one will allow me, it is of more importance to an Englishman to know the history of his ancestors than that of his contemporaries who live upon the banks of the Danube or the Borysthenes.

—Joseph Addison
Early 18th Century.

II. The Adventures of a Shilling

(Abridged)

I was last night visited by a friend of mine, who has an inexhaustible fund of discourse, and never fails to entertain his company with a variety of thoughts and hints that are altogether new and uncommon. Whether it were in complaisance to my way of living or his real opinion, he advanced the following paradox: "That it required much greater talents to fill up and become† a retired life, than a life of business." Upon this occasion he rallied very agreeably the busy men of the age, who

*See footnote on the last page.
†Fit into.

only valued themselves for being in motion and passing through a series of trifling and insignificant actions. In the heat of his discourse, seeing a piece of money lying on my table, "I defy," says he, "any of these active persons to produce half the adventures that this twelvepenny piece has been engaged in, were it possible for him to give us an account of his life."

My friend's talk made so odd an impression upon my mind, that soon after I was abed I fell insensibly into a most unaccountable reverie, that had neither moral nor design in it, and cannot be so properly called a dream as a delirium.

Methought that the shilling that lay upon the table reared itself upon its edge, and turning the face towards me, opened its mouth, and in a soft silver sound, gave me the following account of his life and adventures:

"I was born (says he) on the side of a mountain, near a little village of Peru, and made a voyage to England in an ingot, under the convoy of Sir Francis Drake. I was, soon after my arrival, taken out of my Indian habit, refined, naturalised, and put into the British mode, with the face of Queen Elizabeth on one side, and the arms of the country on the other. Being thus equipped, I found in me a wonderful inclination to ramble, and visit all parts of the new world into which I was brought. The people very much favoured my natural disposition, and shifted me so fast from hand to hand, that before I was five years old, I had travelled into almost every corner of the nation. But in the beginning of my sixth year, to my unspeakable grief, I fell into the hands of a miserable old fellow, who clapped me into an iron chest, where I found five hundred more of my own quality who lay under the same confinement. The only relief we had, was to be taken out and counted over in the fresh air every morning and evening. After an imprisonment of several years, we heard somebody

knocking at our chest, and breaking it open with a hammer. This we found was the old man's heir, who, as his father lay a-dying, was so good as to come to our release: he separated us that very day. What was the fate of my companions I know not: as for myself, I was sent to the apothecary's shop for a pint of sack. The apothecary gave me to an herb-woman, the herb-woman to a butcher, the butcher to a brewer, and the brewer to his wife, who made a present of me to a nonconformist preacher. After this manner I made my way merrily through the world; for, as I told you before, we shillings love nothing so much as travelling. I sometimes fetched in a shoulder of mutton, sometimes a play-book, and often had the satisfaction to treat a Templar* at a twelve-penny ordinary,† or carry him, with three friends, to Westminster Hall.

"In the midst of this pleasant progress which I made from place to place, I was arrested by a superstitious old woman, who shut me up in a greasy purse, in pursuance of a foolish saying, 'That while she kept a Queen Elizabeth's shilling about her, she should never be without money.' I continued here a close prisoner for many months, till at last I was exchanged for eight and forty farthings.

"I thus rambled from pocket to pocket till the beginning of the civil wars, when, to my shame be it spoken, I was employed in raising soldiers against the king: for being of a very tempting breadth,‡ a sergeant made use of me to inveigle country fellows, and list them in the service of the parliament.

"As soon as he had made one man sure, his way

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*A law-student.

†An inn where a meal could be had for one shilling.

‡The Queen Elizabeth shillings were larger than later shillings.

was to oblige him to take a shilling of a more homely figure, and then practise the same trick upon another. Thus I continued doing great mischief to the crown.

"I shall pass over many other accidents of less moment, and hasten to that fatal catastrophe, when I fell into the hands of an artist, who conveyed me under ground, and with an unmerciful pair of shears, cut off my titles, clipped my brims, retrenched my shape, rubbed me to my inmost ring, and, in short, so spoiled and pillaged me, that he did not leave me worth a groat. You may think what a confusion I was in, to see myself thus curtailed and disfigured. I should have been ashamed to have shown my head, had not all my old acquaintance been reduced to the same shameful figure, excepting some few who were punched through the belly. In the midst of this general calamity, when everybody thought our misfortune irretrievable, and our case desperate, we were thrown into the furnace together, and (as it often happens with cities rising out of a fire) appeared with greater beauty and lustre than we could ever boast of before. What has happened to me since this change of sex† which you now see, I shall take some other opportunity to relate. In the meantime, I shall only repeat two adventures, as being very extraordinary, and neither of them having ever happened to me above once in my life. The first was, my being in a poet's pocket, who was so taken with the brightness and novelty of my appearance, that it gave occasion to the finest burlesque poem in the British language, entitled from me, *The Splendid Shilling.* The second adventure, which I must not omit, happened to me in the year 1703, when I was given away in charity to a blind man; but indeed this was by a mistake, the

†When the coin was re-minted it had the figure of a King instead of that of a Queen.

person who gave me having heedlessly thrown me into the hat among a pennyworth of farthings."

—ADDISON

III. THE FINE GENTLEMAN

It is a most vexatious thing to an old man who endeavours to square his notions by reason and to talk from reflection and experience, to fall in with a circle of young ladies at their afternoon tea-table. This happened very lately to be my fate. The conversation, for the first half hour, was so very rambling, that it is hard to say what was talked of, or who spoke least to the purpose. The various motions of the fan, the tossings of the head, intermixed with all the pretty kinds of laughter, made up the greatest part of the discourse. At last, this modish way of shining and being witty settled into something like conversation, and the talk ran upon "FINE GENTLEMAN." From the several characters that were given, and the exceptions that were made, as this or that gentleman happen'd to be named, I found that a lady is not difficult to be pleased, and that the town swarms with Fine Gentlemen. A nimble pair of heels, a smooth complexion, a full-bottom wig, a laced shirt, an embroidered suit, a pair of fringed gloves, a hat and feather; any one or more of these and the like accomplishments ennobles a man, and raises him above the vulgar, in a female imagination. On the contrary, a modest serious behaviour, a plain dress, a thick pair of shoes, a leathern belt, a waistcoat not lined with silk, and such like imperfections, degrade a man and are so many blots in his escutcheon. I could not forbear smiling at one of the prettiest and liveliest of this gay assembly, who excepted to the gentility of Sir William Hearty, because he wore a frieze coat, and breakfasted upon toast and ale. I pretended to admire the fineness of her taste; and to strike in with her in ridiculing those

awkward healthy gentlemen that seem to make nourishment the chief end of eating: I gave her an account of an honest Yorkshire gentleman, who (when I was a traveller) used to invite his acquaintance at Paris to break their fast with him upon cold roast beef and mum. There was, I remember, a little French marquis, who was often pleased to rally him unmercifully upon beef and pudding, of which our countryman would dispatch a pound or two with great alacrity, while his antagonist was piddling at a mushroom or the haunch of a frog. I could perceive the lady was pleased with what I said, and we parted very good friends by virtue of a maxim I always observe, Never to contradict or reason with a sprightly female. I went home, however, full of a great many serious reflections upon what had passed: and though in complaisance I disguised my sentiments, to keep up the good humour of my fair companions, and to avoid being looked upon as a testy old fellow, yet out of the good-will I bear to the sex, and to prevent for the future their being imposed upon by counterfeits, I shall give them the distinguishing marks of "a true fine gentleman."

When a good artist would express any remarkable character in sculpture, he endeavours to work up his figure into all the perfections his imagination can form; and to imitate not so much what is, as what may or ought to be. I shall follow their example in the idea I am going to trace out of a fine gentleman, by assembling together such qualifications as seem requisite to make a character complete. In order to do this I shall premise in general, that by a fine gentleman I mean a man completely qualified as well for the service and good as for the ornament and delight of society. When I consider the frame of mind peculiar to a gentleman, I suppose it graced with all the dignity and elevation of spirit that human nature is capable of: to this I would

have joined a clear understanding, a reason free from prejudice, a steady judgment, and an extensive knowledge. When I think of the heart of a gentleman, I imagine it firm and intrepid, void of all inordinate passions, and full of tenderness, compassion, and benevolence. When I view the fine gentleman with regard to his manners, methinks I see him modest without bashfulness, frank and affable without impertinence, obliging and complaisant without servility, cheerful and in good humour without noise. These amiable qualities are not easily obtained; neither are there many men that have a genius to excel this way. A finished gentleman is perhaps the most uncommon of all the great characters in life. Besides the natural endowments with which this distinguished man is to be born, he must run through a long series of education. Before he makes his appearance and shines in the world, he must be principled in religion, instructed in all the moral virtues, and led through the whole course of the polite arts and sciences. He should be no stranger to courts and camps; he must travel to open his mind, to enlarge his views, to learn the policies and interests of foreign states, as well as to fashion and polish himself, and to get clear of national prejudices; of which every country has its share. To all these more essential improvements, he must not forget to add the fashionable ornaments of life, such as are the languages and the bodily exercises most in vogue: neither would I have him think even dress itself beneath his notice.

It is no very uncommon thing in the world to meet with men of probity; there are likewise a great many men of honour to be found: men of courage, men of sense, and men of letters are frequent. But a true fine gentleman is what one seldom sees. He is properly a compound of the various good qualities that embellish mankind. As the great poet animates all the different parts of

learning by the force of his genius, and irradiates all the compass of his knowledge by the lustre and brightness of his imagination; so all the great and solid perfections of life appear in the finished gentleman, with a beautiful gloss and varnish; every thing he says or does is accompanied with a manner, or rather a charm, that draws the admiration and good-will of every beholder.

—Richard Steele
Early 18th century

IV. A City by Night

The clock has just struck two, the expiring taper rises and sinks in the socket, the watchman forgets the hour in slumber, the laborious and the happy are at rest, and nothing wakes but meditation, guilt, revelry, and despair. The drunkard once more fills the destroying bowl, the robber walks his midnight round, and the suicide lifts his guilty arm against his own sacred person.

Let me no longer waste the night over the page of antiquity or of the sallies of contemporary genius, but pursue the solitary walk, where Vanity, ever changing, but a few hours past walked before me—where she kept up the pageant, and now, like a forward child, seems hushed with her own importunities.

What a gloom hangs all around! The dying lamp feebly emits a yellow gleam; no sound is heard but of the chiming clock, or the distant watch-dog. All the bustle of human pride is forgotten: an hour like this may well display the emptiness of human vanity.

There will come a time, when this temporary solitude may be made continual, and the city itself, like its inhabitants, fade away, and leave a desert in its room.

What cities, as great as this, have once triumphed in existence, had their victories as great, joy as just and as unbounded; and, with short-sighted presumption,

promised themselves immortality! Posterity can hardly trace the situation of some: the sorrowful traveller wanders over the awful ruins of others; and, as he beholds, he learns wisdom, and feels the transience of every sublunary possession.

"Here," he cries, "stood their citadel, now grown over with weeds; there their senate-house, but now the haunt of every noxious reptile; temples and theatres stood there, only an undistinguished heap of ruin. They are fallen, for luxury and avarice first made them feeble. The rewards of the state were conferred on amusing and not on useful members of society. Their riches and opulence invited the invaders, who, though at first repulsed, returned again, conquered by perseverance, and at last swept the defendants into undistinguished destruction."

How few appear in those streets which but some few hours ago were crowded; and those who appear, now no longer wear their daily mask, nor attempt to hide their lewdness or their misery.

But who are those who make the streets their couch, and find a short repose from wretchedness at the doors of the opulent? These are strangers, wanderers, and orphans, whose circumstances are too humble to expect redress, and their distresses are too great even for pity. Their wretchedness excites rather horror. Some are without the covering even of rags, and others emaciated with disease; the world has disclaimed them; society turns its back upon their distress, and has given them up to nakedness and hunger. These poor shivering females have once seen happier days, and been flattered into beauty. They have been sacrificed to the gay luxurious villain, and are now turned out to meet the severity of winter.

Why, why was I born a man, and yet see the sufferings of wretches I cannot relieve! Poor houseless

creatures! the world will give you reproaches, but will not give you relief. The slightest misfortunes of the great, the most imaginary uneasiness of the rich, are aggravated with all the power of eloquence, and held up to engage our attention and sympathetic sorrow. The poor weep unheeded, persecuted by every subordinate species of tyranny; and every law which gives others security, becomes an enemy to them.

Why was this heart of mine formed with so much sensibility? or why was not my fortune adapted to its impulse? Tenderness, without a capacity of relieving, only makes a man who feels it more wretched than the object which sues for assistance.

—Oliver Goldsmith

V. Character

The crown and glory of life is Character. It is the noblest possession of a man, constituting a rank in itself, and an estate in the general goodwill; dignifying every station, and exalting every position in society. It exercises a greater power than wealth, and secures all the honour without the jealousies of fame. It carries with it an influence which always tells; for it is the result of proved honour, rectitude, and consistency—qualities which, perhaps more than any other, command the general confidence and respect of mankind.

Character is human nature in its best form. It is moral order embodied in the individual. Men of character are not only the conscience of society, but in every well-governed State they are its best motive power; for it is moral qualities in the main which rule the world. Even in war, Napoleon said, the moral is to the physical as ten to one. The strength, the industry, and the civilisation of nations—all depend upon individual character; and the very foundations of civil security rest upon it. Laws and institutions are but its out-

growth. In the just balance of nature individuals, nations, and races will obtain just so much as they deserve, and no more. And as effect finds its cause, so surely does quality of character amongst a people produce its befitting results.

Though a man have comparatively little culture, slender abilities, and but small wealth, yet if his character be of sterling worth, he will always command an influence, whether it be in the workshop, the counting house, the mart, or the senate. Canning wisely wrote in 1801: "My road must be through Character to power; I wll try no other course; and I am sanguine enough to believe that this course, though not perhaps the quickest, is the surest." You may admire men of intellect; but something more is necessary before you will trust them. Hence Lord John Russell once observed in a sentence full of truth: "It is the nature of party in England to ask the assistance of men of genius, but to follow the guidance of men of character." This was strikingly illustrated in the career of the late Francis Horner—a man of whom Sydney Smith said that the Ten Commandments were stamped upon his countenance. "The valuable and peculiar light," says Lord Cockburn, "in which his history is calculated to inspire every right-minded youth, is this. He died at the age of thirty-eight, possessed of greater public influence than any other private man; and admired, beloved, trusted, and deplored by all, except the heartless or the base. No greater homage was ever paid in Parliament to any deceased member. Now let every young man ask—how was this attained? By rank? He was the son of an Edinburgh merchant. By wealth? Neither he nor any of his relations ever had a superfluous sixpence. By office? He held but one, and only for a few years, of no influence, and with very little pay. By talents? His were not splendid, and he had no genius. Cautious and

slow, his only ambition was to be right. By eloquence? He spoke in calm good taste, without any of the oratory that either terrifies or seduces. By any fascination of manner? His was only correct and agreeable. By what, then, was it? Merely by sense, industry, good principles, and a good heart—qualities which no well-constituted mind need ever despair of attaining. It was the force of his character that raised him; and this character not impressed upon him by nature, but formed, out of no peculiarly fine elements, by himself. There were many in the House of Commons of far greater ability and eloquence. But no one surpassed him in the combination of an adequate portion of these with moral worth. Horner was born to show what moderate powers, unaided by anything whatever except culture and goodness, may achieve, even when these powers are displayed amidst the competition and jealousy of public life."

That character is power, is true in a much higher sense than that knowledge is power. Mind without heart, intelligence without conduct, cleverness without goodness, are powers in their way, but they may be powers only for mischief. We may be instructed or amused by them; but it is sometimes as difficult to admire them as it would be to admire the dexterity of a pickpocket or the horsemanship of a highwayman.

Samuel Smiles
(From *Character*)

VI. The Education of Girls

Do not think you can make a girl lovely, if you do not make her happy. There is not one restraint you put on a girl's nature—there is not one check you give to her instincts of affection or effort—which will not be indelibly written on her features, with a hardness which

is all the more painful because it takes away the brightness from the eyes of innocence, and the charm from the brow of virtue.

The perfect loveliness of a woman's countenance can only consist in that majestic peace which is founded in memory of happy and useful years—full of sweet records; and from the joining of this with that yet more majestic childishness, which is still full of change and promise; opening always—modest at once, and bright, with hope of better things to be won, and to be bestowed. There is no old age where there is still that promise.

Thus, then, you have first to mould her physical frame, and then as the strength she gains will permit you to fill and temper her mind with all knowledge and thoughts which tend to confirm its natural instincts of justice, and refine its natural tact of love.

All such knowledge should be given her as may enable her to understand, and even to aid, the work of men: and yet it should be given not as knowledge—not as if it were, or could be, for her an object to know; but only to feel, and to judge. It is of no moment, as a matter of pride or perfectness in herself, whether she knows many languages or one; but it is of the utmost, that she should be able to show kindness to a stranger, and to understand the sweetness of a stranger's tongue. It is of no moment to her own worth or dignity that she should be acquainted with this science or that; but it is of the highest that she should be trained in habits of accurate thought; that she should understand the meaning, the inevitableness, and the loveliness of natural laws; and follow at least some one path of scientific attainment, as far as to the threshold of that bitter Valley of Humiliation, into which only the wisest and bravest of men can descend, owning themselves for ever children gathering pebbles on a boundless shore. It is of little consequence how many positions of cities she knows, or

how many dates of events or names of celebrated persons —it is not the object of education to turn the woman into a dictionary; but it is deeply necessary that she should be taught to enter with her whole personality into the history she reads; to picture the passages of it vitally in her own bright imagination; to apprehend, with her fine instincts, the pathetic circumstances and dramatic relations which the historian too often only eclipses by reasoning, and disconnects by his arrangement; it is for her to trace the hidden equities of divine reward, and catch sight, through the darkness, of the fateful threads of woven fire that connect error with retribution. But, chiefly of all, she is to be taught to extend her sympathy with respect to that history which is being for ever determined as the moments pass in which she draws her peaceful breath; and to the contemporary calamity, which, were it but rightly mourned by her, would recur no more hereafter. She is to exercise herself in imagining what would be the effects upon her mind and conduct if she were daily brought into the presence of the suffering which is not the less real because shut from her sight. She is to be taught somewhat to understand the nothingness of the proportion which that little world in which she lives and loves, bears to the world in which God lives and loves, and solemnly she is to be taught to strive that her thoughts of piety may not be feeble in proportion to the number they embrace, nor her prayer more languid than it is for the momentary relief from pain of her husband or her child, when it is uttered for the multitudes of those who have none to love them —and is 'for all who are desolate and oppressed.'

—John Ruskin
(*Sesame and Lilies*)

The following are a few outlines for essays. Every one of the subjects may be treated in other ways. You

must first write out essays based on these outlines, and then attempt to treat the subjects in other ways.

I. A Good Citizen

1. (Introduction) "Man is a gregarious animal" —it is his nature to desire to live with his fellowmen. Thus villages, towns, and cities come into existence.
2. But living together involves responsibility. While guarding one's own rights and privileges, it is necessary to see that the rights of others are not trespassed upon.
3. In modern towns and cities there are many laws and by-laws which the citizen must obey. Traffic regulations. Payment of municipal and other dues.
4. Mere obedience to rules not enough. A good citizen looks upon the interests of the town or city as his own personal interests. He will be zealous for the cleanliness, decency, and morals of the town. He will not tolerate dishonesty and malpractices in the public bodies of the town.
5. The qualities needed for good citizenship—obedience to laws, honesty, uprightness, consideration for others, public spirit.
6. (Conclusion) "A good citizen" in a large sense means a gentleman.

II. Cleanliness

1. "Cleanliness is next to godliness." (Introduction).
2. Cleanliness of person—of body and of clothes —essential
   (a) for the sake of our own health, and
   (*b*) for the sake of others with whom we live.

3. Cleanliness of place of habitation and of surroundings.
    (*a*) Keeping our houses and compounds clean.
    (*b*) Keeping the drains and gutters of our own locality in a sanitary condition.
    (*c*) Helping to keep the public roads and gutters and drains clean.
4. Clean habits in general. The importance of correct ideas of cleanliness.
5. Clean conduct. Clean thoughts. Moral cleanliness.
6. Cleanliness an expression of personality and character. (Conclusion).

III. Moral Courage

1. When we speak of courage we often mean physical daring or boldness.
2. But, though physical courage is of importance, far more important and worthy of greater admiration is the courage to be true to an idea or a principle. This is moral courage.
3. Physical courage and moral courage sometimes go together. The men who knowingly risk their lives and do very courageous deeds for the sake of expanding human knowledge, for the sake of an idea; Columbus, who discovered America, is an example. But often physical courage exists without moral courage.
4. Strong convictions make men courageous—the conviction that something can be invented or discovered; that something is true; that something ought to be done or ought not to be done; that something is

worth defending; or that something is worth dying for. Moral courage may be found in men of low estate.

5. The highest form of courage is called forth by love.
6. It is necessary that the idea or principle or object which calls forth men's courage should be worthy and noble. Fanatics are courageous but fanaticism is unlovely.
7. Courage depends partly on upbringing and education. The importance of early training.
8. Life demands courage. Defeats and disappointments come to all; men who do not have the courage to struggle on again will not succeed. Some of the greatest achievements of mankind would have been impossible without moral courage.

IV. Taxes

1. Civilised man has to pay many taxes; income tax, road tax, water tax, dog tax, and many others.
2. Often these taxes seem nuisances. Why should we, for instance, pay a tax for our dogs or our bicycles, when the government or municipality to which we pay the tax does nothing for the dogs or bicycles? Income tax too appears to be disproportionately high.
3. Rightly considered, however, taxes are necessary. We pay taxes because the roads we walk on require money to keep them in repair; the roads must be lighted; we need policemen to ensure safety to our life and property; we need hospitals. Taxes are

only the price we pay for our safety and comfort and some of the benefits we enjoy.

4. But taxes should be proportionate to the benefits we enjoy. No government has a right to tax the people if it does not do the things a good government is expected to do—ensure safety, maintain peace and order, maintain useful public institutions, and so on.
5. When we rightly understand why we pay taxes, and when the taxes are not unjust, we shall not grumble when we have to pay them. We should not then feel that the taxes are extracted from us at the point of the sword.
6. Good citizenship requires that we should pay our taxes willingly and that we should know our rights and demand them.

V. Travelling by Motor-lorry

1. (Introduction) Motor-lorries have come into vogue only recently, but they have become so common in this country that it is difficult to do without them.
2. How I happened to be travelling by motor-lorry once.
3. The journey itself.
   (*a*) The crowd inside, and the kind of seats.
   (*b*) The delay; stopping to pick up passengers on the way.
   (*c*) Lack of consideration for the passengers on the part of the owners and drivers of the lorries and the general sense of discomfort felt

by the passengers.

(*d*) How well-dressed people are shown greater consideration than others, though every body pays the same fare.

4. Reaching my destination. The sense of relief on getting down. Thankfulness that no serious accidents took place on the way.
5. (Conclusion) It should be possible to make travel by motor-lorry more comfortable. But as it is, motor-lorries are a great convenience. How much slower and less comfortable were the older modes of travelling!

VI. "Look Before You Leap"

1. This is the advice of experience and old age to inexperienced youth.
2. The meaning of the saying as commonly understood: Do not be rash; be cautious; think before you act.
3. So understood the saying is a valuable one. But excessive caution is almost as dangerous as the lack of caution. There are occasions in life when we have to plunge quickly; at such times it would be harmful to take very much time for thinking. Hamlet, as Shakespeare portrays him, was a man who would think and think before acting; the result was that he failed to do in time the things he ought to have done urgently. To think before acting is good, but to hesitate unduly is bad.
4. "Look before you leap" recognises that there are occasions when we must leap. But it enjoins us to keep our eyes open.

It is a wise saying if we take it in its proper sense.

VII. "A Stitch in Time Saves Nine"

1. It is a commonly observed fact that a tear in a clothing keeps becoming larger unless it is stitched up in time. It is the same with many other things.
2. The saying warns us against putting off till another time what ought to be done to-day. A thing becomes more difficult the further it is postponed, and soon it gets out of control. A stitch in time will save us many stitches in the future.
3. A similar saying is "Prevention is better than cure." These sayings show how lazy men are, and how prone they are to neglect things until the things assume a very grave aspect.
4. The proverb is a wise one. We need to warn ourselves continually against the evils of idly putting off doing things.

VIII. Where there is a Will there is a Way

1. The meaning of the saying: Often we think we cannot do a thing, only because we do not have a sufficiently strong desire to do it.
2. Most difficulties can be overcome if we determine to overcome them. "He can who thinks he can." The saying is true.
3. Many things that were considered impossible two or three generations ago have now been achieved by men. The discoveries and inventions of science with which we are familiar to-day are examples of the

will of man finding a way over seemingly insuperable difficulties.

4. Yet it is necessary to bear in mind that there are many things we cannot do by merely determining to do them. A foolish venturesomeness often brings disaster.
5. The value of the saying: Do not be deterred by apparent difficulties. Many things can be done by force of will. Persevere; hold on; make a way if there is not one.

IX. "The old order changeth, yielding place to new"

1. Change is the law of life.
   (*a*) Change in the physical world.
   (*b*) Change in the institutions and ideas of men—ideas of government; attitude to women; ideas about education; ideas of man's position in the universe; ideas about international relationships, and so on.
2. It is good that change is the law of life. Customs and beliefs that have continued to exist beyond their legitimate period do great harm. The caste system in India is an example of a custom outliving its usefulness.
3. Change often comes almost automatically. We should then adapt ourselves to the changed conditions, rather than obstinately resist them and stick to the old merely because it is old.
4. All things, however, do not change of their own accord. It is the duty of men to bring about changes when they are needed.

5. All change is not good. It is the duty of men to direct the process of change wisely and with foresight.

X. The Choice of a Profession

1. One of the problems that face nearly all young men on completing their education is the choice of a suitable profession.
2. The choice of a profession presents serious difficulties.
   (*a*) We cannot always get the kind of employment we want.
   (*b*) Our abilities may not be proportionate to our desires.
   (*c*) We may like a particular profession which is not very paying, but there may be strong reasons why we should consider remuneration above everything else.
   (*d*) The times in which we live may be such that it is almost impossible for us to choose our profession; we may have to take the job that presents itself.
3. In spite of all difficulties, it is good to have a clear idea as to the profession we would choose.
4. The profession we choose should be one for which we have special aptitude. We should also prepare ourselves for the profession. It is often necessary to take into consideration the place to which our profession will take us, its distance from our home, etc. It is necessary to consider our health too.
5. It may not be always possible to enter into

the profession we like, but we should decide for ourselves what profession we should like to be in. Our decision should be influenced by considerations such as these:—the fulfilment of our destiny; service to our country and to mankind in general.

XI. Technical Education

1. (Introduction) The growing feeling that technical education is of the highest importance. "Philosophy bakes no bread."
2. The meaning of "Technical Education."
   (*a*) The application of the principles of education to the teaching of some particular trade, profession, art, or handicraft.
   (*b*) To be distinguished from general education or liberal education.
3. The great need for and importance of technical education in modern times.
   (*a*) The tendency towards increased division of labour in these days makes specialisation necessary.
   (*b*) This is an industrial age, and it is necessary that most people should know some art or craft. For most people their livelihood depends upon their knowing some craft.
   (*c*) International competitions make it necessary that every country should possess a large number of trained technicians.
   (*d*) It is better to have a technical education and be able to do something

well than to have a general education and be fit for nothing in particular.

4. Technical Education in India.
   Not sufficiently advanced.
   Need for Government to encourage it more than it has done so far.
   Need also for the people themselves to help to create greater facilities for technical education.
5. A liberal education is necessary in addition to technical education. Education must prepare men not only to earn their livelihood, but also to be good citizens and to be gentlemen. In our enthusiasm for technical education we must not forget the need for, and the value of, liberal education. (Conclusion).

XII. Friendship

1. We often speak about friendship, but it is only very rarely that we think earnestly about it. Often it is the loss of a friend that makes us think about friendship.
2. Perfect friendship is as rare as it is beautiful. Most friendships are based upon considerations of usefulness or convenience.
3. True friendship demands certain qualities in the friends:—
   (*a*) Mutual love, (*b*) tolerance, (*c*) confidence, (*d*) willingness to forgive, (*e*) constancy.
4. True friendship, like all other great and beautiful things, can be had only if we are willing to give up certain things. Selfishness and friendship cannot very

well go together. 'A friend is tried by adversity.'

5. In order to *have* good friends, we must *be* good friends. We must give friendship so that we may find friendship.
6. In its highest sense friendship means love; and this demands sacrifice. "Greater love hath no man than this, that a man lay down his life for his friends."
7. Friendship, when it is of the highest type, is to be preferred to riches; for friendship is one of the few things that really enrich life.

Exercises

Write short essays on the following subjects:—

1. Kindness (*P. U. Inter. 1921*).
2. Generosity (*P. U. Inter. 1919*).
3. Hope (*P. U. Inter. 1922*).
4. Self-sacrifice (*P. U. Inter. 1918*).
5. Imagination (*P. U. Inter. 1920*).
6. Night (*P. U. Inter. 1921*).
7. The beauties of an Indian morning (*P. U. Inter. 1919*).
8. The beauties of Nature (*P. U. Inter. 1914*).
9. The first rains of the monsoons in the plains (*P. U. Inter. 1918*).
10. Punjab Village life (*P. U. Inter. 1914, 1919*).
11. Irrigation in the Punjab (*P. U. Inter. 1913, 1922*).
12. The adventures of a Rupee (*P. U. Inter. 1915*).
13. The autobiography of an old coat (*Bom. U. Matr. 1932*).
14. Pleasures of country life.
15. Superstitions.
16. Physical culture and university education (*P. U. Inter. 1930*).
17. School life and College life.
18. The best means of preserving bodily health (*Cal.*

Entr. 1908).

19. Clothes and their relation to character.
20. The triumphs of science (*Madras F. A. 1909*).
21. Electricity in the service of man (*London Matr. 1911*).
22. The influence of climate on occupations and character.
23. "My favourite hero in fiction."
24. "My favourite novel in English."
25. The period of Indian history I should choose to live in (*P. U. Inter. 1925*).
26. Prevention is better than cure (*P. U. Inter. 1926*).
27. Look before you leap (*P. U. Inter. 1925*). (See outline on p. 199).
28. A bird in hand is worth two in the bush.
29. Every cloud has a silver lining.
30. A little learning is a dangerous thing.
31. A rolling stone gathers no moss.
32. As the twig is bent the tree will grow.
33. Still waters run deep.
34. Out of sight, out of mind.
35. Sweet are the uses of adversity.
36. Union is strength.
37. Uneasy lies the head that wears a crown.
38. Virtue thrives best in adversity.
39. Knowledge is power.
40 A wise enemy is better than a foolish friend.
41. The Indian crow.
42. The cow in India.
43. Cats.
44. Snakes and snake-charming.
45. An Indian Juggler (*Bom. U. Matr. 1932*).
46. The influence of the invention of printing.
47. Advantages and disadvantages of having a good memory.
48. The face as an index of character.
49. Building castles in the air (*P. U. 1927*).
50. The position of women in modern life (*Bom. U. Matr. 1932*).
51. Votes for women (*P. U. 1928*).

52. The advantages and disadvantages of the purdah system (*P. U. 1930*).
53. The medical profession (*P. U. 1928, 1930*).
54. The advantages of travel.
55. The value of the study of history.
56. The influence of the newspaper.
57. The best way of spending a holiday.
58. The ideal holiday.
59. War.
60. Patriotism.
61. Kindness to animals.
62. A journey by train.
63. A trip up a river.
64. Life in a college hostel (*P. U. Inter. 1931*).
65. Sport and Internationalism (*P. U. 1929*).
66. The autobiography of a lion in a zoo.
67. The adventures of a street dog.
68. My favourite character in history (*P. U. Inter. 1932*).
69. The kind of friend I should like to have (*P. U. Inter. 1925*).
70. The ideal city.
71. The use and abuse of Leisure. (*Delhi Inter. 1941*).
72. City Parks. (*Delhi Inter. 1941*).
73. Public Libraries (*Delhi Inter. 1941*). (See Exercise III. 16. under chapter on Précis Writing).
74. Youth is the time to Learn.
75. Hiking (*P. U. Inter. 1937*).
76. How to improve our cattle (*P. U. Inter. 1937*).
77. My first 'Talkie' (*P. U. Inter. 1938*).
78. India's debt to her Mohammedan rulers (*P. U. Inter. 1938*).
79. Students and strikes (*P. U. Inter. 1939*).
80. Olympic games (*P. U. Inter. 1930*).
81. "A circus I have seen" (*P. U. Inter. 1930*).
82. The Telephone (*P. U. Inter. 1932*).
83. If I were the Minister of Education (*P. U. Inter. 1933*).
84. Those who live in glass houses should not fling stones

at others (*P. U. Inter 1935*).

85. Cycling as a recreation (*P. U. Inter. 1936*).
86. Fashions in a college in the Punjab (*P. U. Inter. 1936*).
87. Wonders of Electricity (*P. U. Inter. 1937*).
88. "The most funny man I have ever met".
89. "Love thy neighbour as thyself" (*P. U. Inter. 1940*).
90. A storm in the hills (*P. U. B. A. 1941*).

IX. DESCRIPTION

In the last chapter something has already been said about description. The chief aim of all descriptive writing is to present to the mind of the reader an object or scene as though he could see it himself. Good description is like making a picture. When we describe a flower, for instance, our object is to make the flower appear vividly before the mind's eye of the person to whom we are describing it, (although the flower itself may not be actually present).

Description may be of two kinds. The description of towns and cities found in text books of geography or in guide-books, for example, is one kind. There the aim of the writer is merely to give detailed information about the town or city for practical utility. Such description may be called *matter of fact* or *scientific*. Thus we may describe a cow as an animal with four legs, two eyes, two ears, two horns, etc., and domesticated by man for the milk which it gives, and so on. On the other hand we may describe a thing in such a way as to move the reader by appealing to his imagination or feeling. Here we do not merely give accurate detailed information about a thing, but we try to present it in a particular light or in a special way so as to make the reader have those feelings which we want him to have. This kind of description may be called *artistic* or *literary*. It is this kind of description which is expected of us when we are asked to describe a scene or incident or journey.

The first essential for all description is **observation.** You cannot describe a thing unless you have carefully observed it. Most students fail to describe accurately even such things as their homes or school or college buildings which they see every day. It is necessary to look carefully at the details of things and fix them in the memory. In order to describe a thing from memory you must have a vivid impression of the thing in your own mind.

In an artistic or literary description it is not necessary, indeed it is often unwise, to put in all the details you know. As the aim is to present a thing in a vivid manner and in a special light, **selection** of details is necessary. If you are describing a dirty lane, for example, you must select only those details that will help you to convey the impression of dirtiness. If you were describing a busy shop, you would select the details which would specially convey the impression of great activity. A description of the post office may show that it is a busy place, or that it is very tidy and neat; or else the description may suggest the usefulness of the post office.

Much depends upon selecting a **favourable point of view and a suitable time.** When describing a building or a scene it is necessary to choose some point of view from which the building or scene will appear to best advantage. Again, if you were describing a church or temple or mosque, you would hardly choose a time when the place of worship is deserted; you would rather choose a time when the place is thronged with worshippers. You may, further, describe a place of worship from the point of view of an onlooker or from the point of view of one of the worshippers. Similarly a school or college may be described as by an outsider or as by a student.

A scene or town may be described from a series of points of view, as though the describer were moving through the town or scene. When a description thus contains a succession of aspects, a paragraph may be given to each aspect; in any case it is necessary to show in some way that the point of view has been changing.

Often it is a good plan to arrange the details of a description in the order in which they were observed. When we look at something for the first time we get a first impression. Then as we look at it more and more carefully we observe more details. We may well begin our description by giving our first impression and then go on to give other details in the order of observation.

Good description requires **imagination.** It is necessary to see deeper than the outward details of things. There is always more than meets the eye. It is possible sometimes to transfer our own feelings to the things we describe. Further, the language used must be imaginative. Read the following description carefully.

Sleepy Hollow

> Not far from this village, perhaps about three miles, there is a little valley, or rather lap of land among high hills, which is one of the quietest places in the whole world. A small brook glides through it, with just murmur enough to lull one to repose; and the occasional whistle of a quail, or tapping of a woodpecker, is almost the only sound that ever breaks in upon the uniform tranquillity.
>
> A drowsy, dreamy influence seems to hang over the land, and to pervade the very atmosphere. Some say that the place was bewitched by a high German doctor during the early days

of the settlement; others that an old Indian chief, the prophet or wizard of his tribe, held his pow-wows there before the country was discovered by Master Hendrick Hudson. Certain it is, the place still continues under the sway of some witching power, that holds a spell over the minds of the good people, causing them to walk in a continual reverie. The whole neighbourhood abounds with local tales, haunted spots, and twilight superstitions; stars shoot and meteors glare oftener across the valley than in any other part of the country; and the nightmare, with her whole nine fold, seems to make it the favourite scene of her gambols.

The dominant spirit, however, that haunts this enchanted region, and seems to be commander-in-chief of all the powers of the air, is the apparition of a figure on horseback without a head. It is said by some to be the ghost of a Hessian trooper, whose head had been carried away by a cannon-ball, in some nameless battle during the revolutionary war; and who is ever and anon seen by the country folk, hurrying along in the gloom of night, as if on the wings of the wind. His haunts are not confined to the valley, but extend at times to the adjacent roads, and especially to the vicinity of a church that is at no great distance. Indeed, certain of the most authentic historians of those parts allege that, the body of the trooper having been buried in the churchyard, the ghost rides forth to the scene of battle in nightly quest of his head; and that the rushing speed with which he sometimes passes along the hollow, like a midnight blast, is owing to his being belated, and in a hurry to

get back to the churchyard before daybreak.
—WASHINGTON IRVING

Notice how the author first gives us a sense of the tranquillity of Sleepy Hollow during daytime, and then describes to us some of the things that make Sleepy Hollow an eerie and strange place at night. Sleepy Hollow is no longer a mere strip of land, but a live place, full of a great calm by day, and full of weird possibilities by night. This is an example of imaginative description.

Character-sketches. To make character-sketches, or, as they are also called sometimes, *pen portraits*, is not easy. But considerable success may be achieved by continual practice. In a character-sketch a person (or thing personified) is so described as to be vivid or so that a stranger may recognise the person. We may describe an actual person, dead or living, with a few strokes of the pen as it were, so that the person becomes real to the reader—so that the reader can see the person live and move and behave in a particular way before him. We may describe types of human beings, a miser, a drunkard, a postman, or a policeman, in such a way that the description strikes the reader as being true of the types he himself has seen. References to a man's clothes, height and build, face and general appearance, and the pointing out of any peculiarities he may have—his manner of standing and walking, his way of speaking, and so on—help to make the character vivid and real. Notice how Scott describes Quentin Durward.

> "The age of the young traveller might be about nineteen, or betwixt that and twenty, and his face and person, which were very prepossessing, did not, however, belong to the country [France] in which he was now a sojourner. His short grey cloak and hose were rather of Flemish

than of French fashion, while the smart blue bonnet, with a single sprig of holly and an eagle's feather, was already recognised as the Scottish head-gear. His dress was very neat, and arranged with the precision of a youth conscious of possessing a fine person. He had at his back a satchel, which seemed to contain a few necessaries, a hawking gauntlet on his left hand, though he carried no bird, and in his right a stout hunter's pole. Over his left shoulder hung an embroidered scarf which sustained a small pouch of scarlet velvet, such as was then used by fowlers of distinction to carry their hawks' food, and other matters belonging to that much admired sport. This was crossed by another shoulder-belt, to which was hung a hunting knife, or *couteau de chasse*. Instead of the boots of the period, he wore buskins of half-dressed deer's-skin.

Although his form had not yet attained its full strength, he was tall and active, and the lightness of the step with which he advanced, showed that his pedestrian mode of travelling was pleasure rather than pain to him. His complexion was fair, in spite of a general shade of darker hue, with which the foreign sun, or perhaps constant exposure to the atmosphere in his own country, had, in some degree, sunbrowned it.

His features, without being quite regular, were frank, open, and pleasing. A half smile which seemed to arise from a happy exuberance of animal spirits, showed, now and then, that his teeth were well set, and as pure as ivory; whilst his bright blue eye, with a corresponding gaiety,

had an appropriate glance for every object which it encountered, expressing good-humour, lightness of heart, and determined resolution.

Notice how full the description is, and notice also how the dress and bearing of the person described are shown to express his character. In all pen portraits the aim is to give a picture of a man's appearance and his peculiar ways of carrying himself, and through these things to express his character.

Often it happens that in spite of good observation a description proves a failure because the writer did not use suitable words. Good description requires not merely observation, but also words in which to express what is observed. It is necessary to find words that will adequately convey the idea that is intended to be conveyed. A description is made lively by the use of good descriptive words, figures of speech, and comparisons. "She glided into the room" is briefer and more effective than "She came into the room without making any noise and almost stealthily." "The waves about us danced" contains a figure of speech, and brings before our minds the picture of the waves moving rhythmically. Descriptive adjectives are often effective. Notice the use of adjectives in the following description of Uriah Heep by Charles Dickens:

"He was high-shouldered and bony; dressed in decent black, with a white whisp of a neckcloth; buttoned up to the throat; and had a long, lank, skeleton hand, which particularly attracted my attention, as he stood at the pony's head, rubbing his chin with it, and looking up at us in the chaise."

But it is not wise to pile up descriptive adjectives; the verbs, rather than the adjectives, should make pictures.

Comparing one thing with another is often an effective way of making a description vivid. Here is an

example: "The elm trees bent to one another, like giants who were whispering secrets." The comparison of the elm trees to giants makes the picture powerful; we at once think of the elm trees as being great and powerful trees. If we wish to describe a thing to a man who has seen it it is a good plan to compare the thing to something else that the man may have seen. Thus if we were describing a wolf to a person who has never seen one, we might say that the wolf is an animal with erect ears, straight tail, rough fur, and of a tawny-grey colour, looking very much like a dog. What creates a picture of the wolf in the mind of our reader or hearer is the comparison of the wolf with the dog. The other details, such as the erect ears and the straight tail, make the picture more complete and true.

When describing an inanimate object we do not have to use any narrative. But in most other descriptions some narration has to be introduced. When describing a railway scene, for example, we have to narrate the actions that take place at the scene we are describing. A good rule to bear in mind is this: Whenever possible *describe in action;* combine description and narration.

A few descriptions and pen portraits from well-known writers are given below. Study them carefully, and make them models for your own descriptions.

1. Stonehenge

Stonehenge is a circular colonnade with a diameter of a hundred feet, and enclosing a second and a third colonnade within. We walked round the stones and clambered over them, to wont ourselves with their strange aspect and groupings. It was pleasant to see, that just this simplest of all simple structures—two upright stones and a lintel laid across—had long outstood all later churches, and all history, and were like what is most

permanent on the face of the planet: these and the barrows,—mere mounds (of which there are a hundred and sixty within a circle of three miles about Stonehenge), like the same mound on the plain of Troy, which still makes good to the passing mariner on Hellespont, the vaunt of Homer and the fame Achilles. Within the enclosure grow buttercups, nettles, and, all around, wild thyme, daisy, meadowsweet, golden-rod, thistle, and the carpeting grass. Over us, larks were soaring and singing,—as my friend said: "larks which were hatched last year and the wind which was hatched many thousand years ago." We counted and measured by paces the biggest stones, and soon knew as much as any man can suddenly know of the inscrutable temple. There are ninety-four stones, and there were once probably one hundred and sixty. The temple is circular, and uncovered, and the situation fixed astronomically—the grand entrances here, and at Abury, being placed exactly north-east, "as all the gates of the old cavern temples are." How came the stones here? for these *sarsens* or Druidical sandstones are not found in this neighbourhood. The *sacrificial stone*, as it is called, is the only one in all these blocks, that can resist the action of fire, and as I read in the books, must have been brought one hundred and fifty miles.

—R. W. Emerson

2. A Moonlight Walk

Many men walk by day; few walk by night. It is a very different season. Take a July night, for instance about ten o'clock—when man is asleep, and day fairly forgotten—the beauty of moonlight is seen over lonely pastures where cattle are silently feeding. On all sides novelties present themselves. Instead of the sun there are the moon and stars, instead of the wood-thrush there is the whip-poor-will, instead of butterflies in the

meadows, fire-flies, winged sparks of fire! who would have believed it? What kind of cool, deliberate life dwells in those dewy abodes associated with a spark of fire? So man has fire in his eyes, or blood, or brain. Instead of singing birds, the half-throttled note of a cuckoo flying over, the croaking of frogs, and the intenser dream of crickets. But above all, the wonderful trump of the bull-frog, ringing from Maine to Georgia. The potato-vines stand upright, the corn grows apace, the bushes loom, the grain-fields are boundless. On our open river terraces once cultivated by the Indian, they appear to occupy the ground like an army—their heads nodding in the breeze. Small trees and shrubs are seen in the midst, overwhelmed as by an inundation. The shadows of rocks and trees, and shrubs and hills, are more conspicuous than the objects themselves. The slightest irregularities in the ground are revealed by the shadows, and what the feet find comparatively smooth, appears rough and diversified in consequence. For the same reason the whole landscape is more variegated and picturesque than by day. The smallest recesses in the rocks are dim and cavernous; the ferns in the wood appear of tropical size. The sweet fern and indigo in overgrown wood-paths wet you with dew upto your middle. The leaves of the shrub-oak are shining as if a liquid were flowing over them. The pools seen through the trees are as full of light as the sky. "The light of the day takes refuge in their bosoms," as the Purana says of the ocean. All white objects are more remarkable than by day. A distant cliff looks like a phosphorescent space on a hillside. The woods are heavy and dark. Nature slumbers. You see the moonlight reflected from particular stumps in the recesses of the forest, as if she selected what to shine on. These small fractions of her light remind one of the plant called moon-

seed—as if the moon were sowing it in such places.

—HENRY THOREAU

3. HENRY V

He was tall of stature, lean of body, and his bones but small; but strongly made, somewhat long-necked, black-haired, and very beautiful of face; swift in running, so that he, with two of his lords, without bow or other engine, would take a wild buck or doe in a large park. He delighted in songs and musical instruments, insomuch that in his chapel amongst his private prayers he used certain psalms of David, translated into English metre by John Lydgate, monk of Bury. He seldom fought battle where he got not the victory; and never got victory whereof he gave not the glory to God with public thanks-giving. He was so temperate in his diet and so free from vain-glory, that we may truly say, he had something in him of Cæsar which Alexander the Great had not—that he would not be drunk; and something of Alexander the great which Cæsar had not—that he would not be flattered. He was, indeed, a great affector of glory, not of the glory that is the blast of men's mouths, but of the glory that fills the sails of Time.

—SIR RICHARD BAKER (17th Cent.).

4. REGINALD WILFER

The Reginald Wilfer family were of such commonplace extraction and pursuits that their forefathers had for generations modestly subsisted on the Docks, the Excise Office, and the Customs House, and the existing R. Wilfer was a poor clerk. So poor a clerk, through having a limited salary and an unlimited family, that he had never yet attained the modest object of his ambition: which was, to wear a complete new suit of clothes, hat and boots included, at one time. His black hat was

brown before he could afford a coat; his pantaloons were white at the seams and knees before he could treat himself to new pantaloons, and by the time he worked round to the hat again, that shining modern article roofed-in an ancient ruin of various periods.

If the conventional Cherub could ever grow up and be clothed, he might be photographed as a portrait of Wilfer. His chubby, smooth, innocent appearance was a reason for his being always treated with condescension when he was not put down. A stranger entering his own poor house at about ten o'clock p.m. might have been surprised to find him sitting up to supper. So boyish was he in his curves and proportions, that his old schoolmaster, meeting him in Cheapside, might have been unable to withstand the temptation of caning him on the spot. In short, he was the conventional cherub, ... with signs of care on his expression, and in decidedly insolvent circumstances.

He was shy, and unwilling to own to the name of Reginald, as being too aspiring and self-assertive a name. In his signature he used only the letter R. and imparted what it really stood for, to none but chosen friends, under the seal of confidence.

—Charles Dickens

Exercises

I. Read the following poems carefully, and making use of the ideas they contain, describe

(1) A field of wheat or rice,

and (2) One of the most glorious sunsets you have seen.

(*a*) On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
To many-tower'd Camelot;
And up and down the people go,
Gazing where the lilies blow

Round an island there below,
The island of Shalott.

TENNYSON.

(*b*) Down sank the great red sun, and in golden glimmering vapours
Veiled the light of his face, like the prophet descending from Sinai.
Sweetly over the village, the bell of the Angelus sounded,
Over the pallid sea and the silvery mist of the meadows.
Silently one by one, in the infinite meadows of heaven,
Blossomed the lovely stars, the forget-me-nots of the angels.

H. W. LONGFELLOW

II. Write descriptions of the following:

1. A sunrise.
2. A sunset.
3. A mountain scenery.
4. A riverside scene.
5. The scene near a village well.
6. A busy street.
7. The most beautiful city you have seen.
8. A garden.
9. A tea party you have attended.
10. A building of historical interest. (*P. U. Inter. 1923, 1929*).
11. The winter season in the Punjab. (*P. U. Inter. 1922*).
12. Early morning in an Indian village. (*P. U. Inter. 1929*).
13. A moonlight night.
14. An Indian fair. (*P. U. Inter. 1919, 1922, 1929*).
15. A very hot day in June.
16. A hockey, or football, or cricket match.
17. A railway scene.
18. Village life in your Province.
19. A bicycle.

20. A motor car.
21. A railway train.
22. A *tonga.*
23. A *tongawallah.*
24. A railway ticket collector.
25. A postman.
26. A village schoolmaster.
27. A policeman on traffic duty.
28. A lawyer.
29. An old man.
30. A vegetable seller.
31. A newsboy.
32. A prosperous Indian merchant.
33. A fashionably dressed young man.
34. A smart girl.
35. The funniest man you have seen.
36. The meanest fellow you know.
37. The College library.
38. A dust-storm.
39. An accident.
40. A holiday.

X. NARRATION: STORY WRITING

Narration. When we give an account of a sequence of events or happenings, we get, as we saw in an earlier chapter, a narrative. A narrative may appear in various forms: we may have a narrative essay; we may give an account of our experiences in a letter. A narrative may be an account of any happening or experience, like sending a telegram, or falling from a tree; or it may be a series of connected incidents making a story with a plot.

The aim of the narrator should be to bring before the eyes of the reader (or hearer) the events he is narrating. A good narration makes the reader an eyewitness of the events narrated.

Attention must be paid to the sequence of events in a narrative. Things happen in a certain order, and it is well to keep a similar order in the narrative. In order to narrate well the narrator should have carefully observed the incidents he is narrating. Details help to make a narrative vivid, and well-selected and convincing details can be introduced into a narration only if the observation of the narrator has been close and careful. Observation is therefore one of the prime requirements of the good narrator.

When, however, an imaginary incident has to be narrated, imagination should come to the aid of the narrator. People, places, situations, and scenes must be clear in the mind of the narrator; only then can he make his readers see them. It is usually found that we can create characters and situations out of our imagination only in so far as we have watched men and women

around us, and observed the actions of actual people. Imagination, therefore, can thrive only on observation. Observation and imagination should go hand in hand. Clearness of detail and liveliness of description, which are the result of observation and imagination, are essential to good narration.

The following instructions may prove useful:

1. Let the narrative be interesting from the beginning. Arouse interest, or excite curiosity from the outset. Do not waste time in long preliminary descriptions or introductions.

2. If possible have a climax or exciting moment in the narrative. In an incident or a story there is often a specially interesting moment or situation. This moment or situation should be made to stand out.

3. The narrative should conclude when all the facts concerning the incident or event or story have been told. No special conclusion is necessary.

4. The narration should be brisk. Avoid unnecessary elaboration and excessive use of words and phrases. Let every sentence advance the narrative. Do not include any statement or description that has no direct bearing on the narrative.

5. If possible give one paragraph to each separate part of the narrative.

6. Use the language of conversation; the language should be appropriate to the incidents narrated. Wherever possible introduce dialogue; use the words that the characters might have actually used.

7. Make the characters and places in your narrative vivid so that they may be real to the reader. Avoid making the description of places vague and general.

Description and narration go hand in hand. When you are asked to describe a Railway Journey you are really expected to give a narrative account of a Railway

Journey. But this narration will necessarily contain some description.

Story-writing. When a narrative is peculiarly interesting on account of the combination of incidents or on account of the characters in it, it is called a story. In the story more than in other forms of narrative it is necessary to make the characters and scenes vivid. One incident does not make a story. The various incidents included in a story must have some real relation to one another and must lead on to a culminating point.

Description of scenes and places helps to make the story appear real. But the places and objects described must have close relation to, or bearing upon, the characters and incidents in the story. If a story begins:

> "The night was clear. The stars were shining brightly, and above the eastern horizon the moon was slowly lifting up her head. No breeze shook the stillness of the leaves. A spell of perfect calm prevailed, and all nature seemed asleep."

we should normally expect something to follow that would naturally fit in with such an atmosphere or would completely contrast with it. But if the narrative continues

> "George Macdonald was writing a letter, and soon, feeling tired and bored, he decided to go to bed . . ."

and nothing happens throughout the story to accord with or disturb the calm atmosphere described in the beginning, we should feel that the opening was not fitted for the rest of the story.

Similarly, if we begin our story by describing a young lady with flashing eyes and a bad temper and then go on to say merely that she went to college where she met a very gentle young man, fell in love with him and married him, and lived with him happily for ever after, we shall be liable to the charge of having completely ignored the fitness of things. A young lady with a bad

temper should not behave so tamely.

The fitness of things must be carefully maintained. Men and women in the stories we write must do things that fit them; action must follow action in a natural and logical fashion; the time and place of an action must be suited to the action.

When we have a proper sense of this fitness of things we shall find no difficulty in completing a story of which a part is given, or in filling up a story of which a bare outline is given.

Here for example is the bare outline of a story:

A rich man's son takes his share of the property and goes away to a far off city where he leads a wild and luxurious life and wastes his money—in difficulties—a famine in the land—no work to do, no food to eat—wanders in search of something to do and finally is set by a rich man to feed swine—almost starving, desires to eat the food of the swine, but cannot get it—thoughts of his father's home, of the comfort and plenty there—decides to return home and pray for the father's forgiveness—the father's joy—the welcome home.

This outline can be elaborated. To begin with we must give a definite character to the father and the son. Then we can show how the son, having prodigal tendencies, desired to go away from under the father's eye, and to have "a good time" in some far off city. Then we can sketch the kind of life he led in this city with all its glamour and wickedness. But this must be done briefly, lest it take too much of the attention of the reader; the story is about the *return* of the prodigal, not about his life in the city. Then the poverty-stricken life of the young man, made more painful by the famine, may be graphically described: we may mention how his fairweather friends cared no more for him, now that his wealth was gone; how he was unfit for any work, having never learned to do anything; how the famine made con-

ditions extremely miserable. We can then describe his weary and anxious wandering in search of something to do, the shame, the hunger, the faintness he had to go through. Then, the squalor and degradation of the work he found—the feeding of pigs—the poor wages he got and the bad treatment he received, can be brought out. After that we can describe how his thoughts turned homeward, to his father's rich and comfortable home, the many servants there who had much more to eat than he now had, of the kindness and love of his father, and how he decided to return to his father, ask his forgiveness, and request him to take him back into his house, not as a son any longer, but as a servant. Then comes the journey home; the anxiety as to whether he would after all be received home, whether his father was alive, and so on. We can describe his father as having been anxiously waiting for the possible return of his lost son, and show the joy of the father on seeing the lost son returning.

Other details may be added; and wherever possible dialogue should be introduced. In all this we must see that the story has unity and proportion. It must give one impression, and this can be achieved only by keeping every part within its proper limits and not letting it dominate our attention to the detriment of the story as a whole.

It is a good practice to read some good stories and examine carefully the means by which the writers have made their stories interesting and attractive. See also if each of these stories leaves one main impression on your mind.

Read the following narratives carefully. See how the writers have made them vivid and interesting.

1. A Trial

......All took their seats. A serjeant-at-arms arose and commanded silence. Then some other officer in

a loud voice called out, "Warren Hastings, Esquire, come forth! Answer to the charges brought against you!"

Indeed I trembled at these words, and hardly could keep my place when I found Mr. Hastings was being brought to the bar. He came forth from some place behind the Great Chamberlain's box, and was preceded by the Usher of the Black Rod; and at each side of him walked his bails.

The moment he came in sight, which was not for full ten minutes after his awful summons, he made a low bow to the Chancellor and Court facing him. I saw not his face, as he was directly under me. He moved on slowly, and, I think, supported between his two bails, to the opening of his own box; there, lower still, he bowed again; and then, advancing to the bar, he leant his hands upon it, and dropped on his knees; but a voice in the same moment proclaiming he had leave to rise, he stood up almost instantaneously, and a third time profoundly bowed to the Court.

What an awful moment for such a man!—a man fallen from such a height of power to a situation so humiliating—from the almost unlimited command of so large a part of the Eastern world to be cast at the feet of his enemies, of the great tribunal of his country, and of the nation at large, assembled thus in a body to try and judge him! Could even his persecutors at that moment look on—and not shudder at least, if they did not blush?

The crier, I think it was, made, in a loud and hollow voice, a public proclamation. "That Warren Hastings, Esquire, late Governor-General of Bengal, was now on his trial for high crimes and misdemeanours, with which he was charged by the Commons of Great Britain; and that all persons whatsoever who had aught to allege against him were now to stand forth."

Fanny Burney.

1. Continue this narrative in your own words,

gathering your information from Fanny Burney's *Diary*, and Macaulay's Essay on Warren Hastings.

2. Notice the use of details and of the comments of the author to make the narrative vigorous.

2. The Capture of the Duke of Monmouth

Meanwhile Monmouth, accompanied by Grey, by Buyse, and by a few other friends, was flying from the field of battle. At Chedzoy he stopped a moment to mount a fresh horse and to hide his blue riband and his George. He then hastened towards the Bristol Channel. From the rising ground on the north of the field of battle he saw the flash and the smoke of the last volley fired by his deserted followers. Before six o'clock he was twenty miles from Sedgemoor. Some of his companions advised him to cross the water, and to seek refuge in Wales; and this would undoubtedly have been his wisest course. He would have been in Wales long before the news of his defeat was known there; and, in a country so wild and so remote from the seat of government, he might have remained long undiscovered. He determined, however, to push for Hampshire, in the hope that he might lurk in the cabins of deer stealers among the oaks of the New Forest, till means of conveyance to the Continent could be procured. He, therefore, with Grey and the German, turned to the south-east.

But the way was beset with dangers. The three fugitives had to traverse a country in which every one already knew the event of the battle, and in which no traveller of suspicious appearance could escape a close scrutiny. They rode on all day, shunning towns and villages. Nor was this so difficult as it may now appear. For men then living could remember the time when the wild deer ranged freely through a succession of forests from the banks of the Avon in Wiltshire to the southern coast of Hampshire. At length, on Cranbourne Chase, the strength of the horses failed. They were therefore

turned loose. The bridles and saddles were concealed. Monmouth and his friends procured rustic attire, disguised themselves, and proceeded on foot towards the New Forest. They passed the night in the open air: but before morning they were surrounded on every side by toils. Lord Lumley, who lay at Ringwood with a strong body of the Sussex militia, had sent forth parties in every direction. Sir William Portman, with the Somerset militia, had formed a chain of posts from the sea to the northern extremity of Dorset.

As five in the morning of the seventh, Grey, who had wandered from his friends, was seized by two of the Sussex scouts. He submitted to his fate with the calmness of one to whom suspense was more intolerable than despair. "Since we landed," he said, "I have not had one comfortable meal or one quiet night." It could hardly be doubted that the chief rebel was not far off. The pursuers redoubled their vigilance and activity. The cottages scattered over the heathy country on the boundaries of Dorsetshire and Hampshire were strictly examined by Lumley; and the clown with whom Monmouth had changed clothes was discovered. Portman came with a strong body of horse and foot to assist in the search. Attention was soon drawn to a place well fitted to shelter fugitives. It was an extensive tract of land, separated by an inclosure from the open country, and divided by numerous hedges into small fields. In some of these fields the rye, the pease, and the oats were high enough to conceal a man. Others were overgrown with fern and brambles. A poor woman reported that she had seen two strangers lurking in this covert. The near prospect of reward animated the zeal of the troops. It was agreed that every man who did his duty in the search should have a share of the promised five thousand pounds. The outer fence was strictly guarded: the space within was examined with indefatigable diligence; and

several dogs of quick scent were turned out among the bushes. The day closed before the work could be completed: but careful watch was kept all night. Thirty times the fugitives ventured to look through the outer hedge: but everywhere they found a sentinel on the alert: once they were seen and fired at; they then separated and concealed themselves in different hiding-places.

At sunrise the next morning the search recommenced and Buyse was found. He owned that he had parted from the Duke only a few hours before. The corn and copsewood were now beaten with more care than ever. At length a gaunt figure was discovered hidden in a ditch. The pursuers sprang on their prey. Some of them were about to fire; but Portman forbade all violence. The prisoner's dress was that of a shepherd; his beard, prematurely grey, was of several days' growth. He trembled greatly, and was unable to speak. Even those who had often seen him were at first in doubt whether this were truly the brilliant and graceful Monmouth. His pockets were searched by Portman, and in them were found, among some raw pease gathered in the rage of hunger, a watch, a purse of gold, a small treatise on fortification, an album filled with songs, receipts, prayers, and charms, and the George with which, many years before, King Charles the Second had decorated his favourite son.

Lord Macaulay

1. Notice the vigorous language, and the short sentences which make the narrative brisk and effective, giving at the same time a feeling of suspense.

2. Write down the important incidents in the narrative; then note how, by the right use of elaboration, Macaulay has made his story live. Notice also the dramatic incidents in the narrative, and the climax to which they lead up.

3. The Fir-Tree

Far away in the deep forest there once grew a pretty Fir-Tree. The situation was delightful, the sun shone full upon him, the breeze played freely around him, and in the neighbourhood grew many companion fir-trees, some older, some younger. But the little Fir-Tree was not happy; he was always longing to be tall; he thought not of the warm sun and the fresh air; he cared not for the merry, prattling peasant children who came to the forest to look for strawberries and raspberries. Except indeed, sometimes, when after having filled their pitchers, or threaded the bright berries on a straw, they would sit down near the little Fir-Tree, and say, "What a pretty little tree this is;" and then the Fir-Tree would feel very much vexed.

Year by year he grew: a long green shoot sent he forth every year! For you may always tell how many years a fir-tree has lived by counting the number of joints in its stem.

"Oh, that I was as tall as the others are," sighed the little Tree, "then I should spread out my branches so far, and my crown should look out over the wide world around! The birds would build their nests among my branches, and when the wind blew I should bend my head so grandly, just as the others do." He had no pleasure in the sunshine, in the song of the birds, or in the red clouds that sailed over him every morning and evening.

In the winter-time, when the ground was covered with the white glistening snow, there was a hare that would come continually scampering about, and jumping right over the little Tree's head—and that was most provoking! However, two winters passed away, and by the third the Tree was so tall that the hare was obliged to run round it. "Oh! to grow, to grow, to become tall

and old; that is the only thing in the world worth living for;"—so thought the Tree.

The wood-cutters came in the autumn and felled some among the largest of the trees. This happened every year, and our young fir, who was by this time a tolerable height, shuddered when he saw those grand, magnificent trees fall with a tremendous crash crackling to the earth. Their boughs were then all cut off; terribly naked and lanky and long did the stems look after this —they could hardly be recognized. They were laid one upon another in waggons, and horses drew them away, far, far away from the forest.

Where could they be going? What might be their fortunes?

So next spring, when the swallows and the storks had returned from abroad, the Tree asked them, saying, "Know you not whither they are taken? Have you not met them?"

The swallows knew nothing about the matter, but the stork looked thoughtful for a moment; then he nodded his head, and said: "Yes, I believe I have seen them. As I was flying from Egypt to this place, I met several ships; those ships had splendid masts. I have little doubt that they were the trees that you speak of; they smelled like fir-wood. I may congratulate you, for they sailed gloriously, quite gloriously!"

"O that I too were tall enough to sail upon the sea! Tell me what it is, this sea! and what it looks like."

"Thank you, it would take too long, a great deal!" said the stork, and away he strutted.

"Rejoice in thy youth!" said the sunbeams; "rejoice in thy luxuriant youth, in the fresh life that is within thee!"

And the wind kissed the Tree, and the dew wept tears over him, but the Fir-Tree understood them not.

Hans Anderson.

1. Notice the imaginative sympathy of the writer with the fir-tree. This sympathy is needed for all imaginative writing; and this sympathy requires a keen observation.

2. Notice how details and dialogue help to make the picture realistic.

3. Continue this narrative, telling how the Fir-Tree of the story was cut down one day like the other firs, and was made into a mast; how the ship in which he was a mast sailed gloriously through the ocean, going through many adventures. Bring the story to a logical, satisfying conclusion.

4. The Pictures

I now took up the third book: it did not resemble the others, being longer and considerably thicker; the binding was of dingy calf-skin. I opened it, and as I did so another strange thrill of pleasure shot through my frame. The first object on which my eyes rested was a picture; it was exceedingly well executed, at least the scene which it represented made a vivid impression upon me, which would hardly have been the case had the artist not been faithful to nature. A wild scene it was—a heavy sea and rocky shore, with mountains in the background, above which the moon was peeping. Not far from the shore, upon the water, was a boat with two figures in it, one of which stood at the bow, pointing with what I knew to be a gun at a dreadful shape in the water; fire was flashing from the muzzle of the gun, and the monster appeared to be transfixed. I almost thought I heard its cry . . . . . I turned over various leaves till I came to another engraving; a new source of wonder—a low sandy beach on which the furious sea was breaking in mountain-like billows; cloud and rock deformed the firmament, which wore a dull and leaden-like hue; gulls and other aquatic fowls were toppling

upon the blast, or skimming over the tops of the maddening waves—"Mercy upon him! he must be drowned!" I exclaimed, as my eyes fell upon a poor wretch who appeared to be striving to reach the shore; he was upon his legs, but was evidently half smothered with the brine; high above his head curled a horrible billow, as if to engulf him for ever. "He must be drowned! he must be drowned!" I almost shrieked, and dropped the book. I soon snatched it up again, and now my eye lighted on a third picture; again a shore, but what a sweet and lovely one, and how I wished to be treading it; there were beautiful shells lying on the smooth white sand, some were empty like those I had occasionally seen on marble mantel-pieces, but out of others peered the heads and bodies of wondrous crayfish; a wood of thick green trees skirted the beach and partly shaded it from the rays of the sun, which shone hot above, while blue waves slightly crested with foam were gently curling against it; there was a human figure upon the beach, wild and uncouth, clad in the skin of animals, with a huge cap on his head, a hatchet at his girdle, and in his hand a gun; his feet and legs were bare; he stood in an attitude of horror and surprise; his body was bent far back, and his eyes, which seemed starting out of his head, were fixed upon a mark on the sand—a large distinct mark—a human footprint.

George Borrow.

1. This is a passage from Borrow's *Lavengro*. He is narrating an incident of his life when he was a boy of about seven years. Notice how the narrative is full of description. Separate the narrative from the description, and write down the things he *did*.

2. Write an account of a visit to some picture-gallery or a bookshop or other place, and describe a picture that specially interested you.

Direct and Indirect Speech. We have said

above that whenever possible dialogue should be introduced into the stories. All the same very often we have to report a conversation between people in our own words instead of giving the actual words spoken. The actual speech used by persons is called direct speech, and reported speech is called indirect speech. The student is expected to be already familiar with the rules of direct and indirect speech. Some of the main rules may, however, be here re-told and illustrated.

Consider the following:

> Sita is sitting in a room weeping. Rama comes into the room and asks: "Why are you sitting here weeping?"
>
> "Because I am unhappy," says Sita.

The actual words spoken by Rama and Sita are here given. Now if a third person were to report this scene, the reported speech would be somewhat as follows:

> Sita *was* sitting in a room weeping. Rama *went* into the room and *asked* her why *she was* sitting *there* weeping.
>
> Sita *replied* that (she was weeping) because she *was* unhappy.

What has happened? 1. The inverted commas have disappeared; 2. the present tense has become past tense; 3. the personal pronouns have changed; 4. *here* has become *there;* and 5. *comes* has become *went*. These are some of the chief changes that occur when direct speech is converted into indirect speech.

The scene may be reported by Rama:

> Sita was sitting in a room weeping. *I* went into the room and asked *her* why *she* was sitting there weeping.
>
> Sita replied that (she was weeping) because *she* was unhappy.

Sita may report it thus:

> *I* was sitting in a room weeping. Rama came

into the room and asked *me* why *I* was sitting there weeping.

I replied that (I was weeping) because *I* was unhappy.

If we imagine that any one of these persons reported the scene in the very room where Sita was sitting weeping, then the room will have to be referred to as "here" instead of "there." So when turning direct speech into indirect, attention must be paid to the person who is reporting, the place and the time of reporting, and also the person to whom the report is being made. Thus if Sita is reporting the above scene to Rama himself she will say

I was sitting in a room weeping. *You* came into the room and asked me why I was sitting there weeping, etc.

Take another instance:

Direct:

The teacher: Have you finished your composition?

The student: Yes, sir.

The teacher: How many lines have you written?

The student: I have written fifty lines.

Indirect:

The teacher asked the student *whether* he had finished his composition.

The student *replied in the affirmative*.

The teacher asked him how many lines he had written.

The student replied that he had written fifty lines.

Notice that the first question (of the teacher) has been changed into "*whether* he had finished his composition." But the second question has been changed merely to "how many lines he had written;" no "whether" has been added. The rule in such cases is: If a question

is reported it is introduced in the indirect speech by *whether* or *if*, except when the original question or the principal clause in it begins with *how, when, why, what, where, which, wherefore,* etc.

The chief points to be remembered in the conversion of direct speech into indirect may be thus stated:

1. All present tense in the direct becomes past tense in the indirect; past tense becomes past perfect; past perfect remains past perfect; Will and Shall become Would and Should. If the direct speech contains a universal truth the tense need not be changed in the indirect; as "Rama said that the earth travels round the sun."
2. Words denoting nearness are changed into words denoting distance (except when the report is made at the place referred to in the direct speech). Thus *here* becomes *there*, *this* becomes *that;* but *that* and *there* remain *that* and *there.*
3. The personal pronouns change, depending upon who is reporting and to whom the report is made.
4. *Yes* and *No* in the direct become respectively *Replied in the affirmative* and *Replied in the negative* in the direct.
5. Unless the verb used is transitive like *ask,* the direct speech when turned to indirect is introduced by the word *that.*
6. Questions in the direct speech are introduced in the indirect by *whether* or *if*—questions beginning with *when, who, why, where,* etc., being exceptions.
7. Exclamatory statements in the direct are rendered in the indirect by other words

that will suitably convey the emotion or idea.

Exercises

I. Give an account of the following:

1. A journey by train.
2. The adventures of a rupee.
3. A picnic.
4. A famous battle.
5. The scene in a street before, during, and after the mad rush of two frightened animals. (*P. U. Inter. 1927*).
6. A trip to a place where there is a famous ruin.
7. A trip to the moon.
8. A football match you witnessed.
9. A nightmare you have had.
10. A street accident you witnessed or which befell you.

II. Complete the following outlines, or enlarge the notes given, to make stories. Give each story a title.

1. Crow saw eagle carrying off a sheep. Flew round and selected fattest sheep of the flock. Tried to carry it off. Too heavy. Caught in the matted fleece of the sheep. Shepherd arrives.

2. Rama holds out a piece of bread to a dog. The dog jumps forward to take it. Rama hits him with a stick. Rama's uncle arrives, with a present for Rama.

3. A boy climbs over the wall of an orchard and gets up into a large mango tree. The owner sees him, and, unobserved by the boy places a large natural-looking stuffed dog at the foot of the tree. The owner then goes back and watches. The sequel. (*P. U. Inter. 1927*).

4. Some boys are playing by a river. There is an accident and a rescue. Build up the whole scene. (*P. U. Inter. 1925*).

5. Two cats. One sees a loaf through a window, the other gets it. Quarrel as to equal division. A monkey sees the quarrel and offers to divide the loaf equally between them. The monkey weighs the two pieces, and finding one a little heavier than the other bites off a portion of it. Then the other piece is heavier. Bites a portion off that. At last only

two very small pieces left. "Give us at least those pieces" say the cats. "What about my wages?" says the monkey and swallows the remainder.

6. Krishna and Kuchela, friends at school. Krishna becomes king of Dwaraka. Kuchela in extreme poverty. Kuchela's wife compels him to visit King Krishna and offer his greetings, in hope of reward. She sends a handful of beaten rice as offering. Kuchela's journey; the difficulty in getting admittance to the palace. At last gets in. Krishna well pleased to see old friend. Kuchela forgets purpose of visit. But Krishna divines purpose. Sees the little bundle of beaten rice. Kuchela tries to keep it off. But Krishna takes it from him. Krishna well pleased and sympathetic. The result.

7. Hamelin town infested with rats and mice. The townsfolk greatly troubled. A strange Piper with a pied coat coming from somewhere offers to rid the town of the pests for a certain amount of money. The offer gladly accepted by the Mayor and corporation of the town. The piper plays upon his pipe. The mice and rats come out of their holes and follow him. He takes them to a river near by where they are all drowned to death. Then comes the question of payment. The corporation do not keep their promise; they try to pay him off with a much smaller amount. The piper plays again on his pipe. This time the children of the town follow him. He takes them to a mountain where a cavern opens, and into this the children follow the piper. The mouth of the cavern then shuts fast.

8. Three children, Philip, Enoch, and Annie,—two boys and a girl—always played together—played at house keeping, etc. When they grew up both young men desired to marry the girl. Philip was a rich man and Enoch an ordinary sailor. The sailor married the girl. A long voyage, many years, no news of Enoch. Philip helps Annie and her children, and at last, when waiting any further seemed useless, Philip and Annie married. Meanwhile Enoch, whose ship had been wrecked, is not dead, and is rescued from a lonely island by a passing ship. Returns to his town, learns that Philip and Annie are married. Does not reveal himself, so as not to destroy the peace of Annie. Lives in the town, becomes ill

and dies. Annie does not know.

9. A lion asleep. A mouse makes bold to play about and over the body of the lion. The lion angrily wakes and seizes the mouse and threatens to kill it. The mouse begs for mercy. "If you spare me, one day I may help you," says the mouse. The lion roars with laughter, and lets it go. Many days pass. The lion is caught in a hunter's trap. Roars in pain and rage. The mouse hearing rushes to the spot, and slowly gnaws the net to pieces. The lion is free. Thanks the mouse. Conclusion.

10. An old house in a town lying vacant for a long time. At last the house is being put into proper condition; somebody is coming to live there. The whole town is excited about the new occupant. The new occupant a gentleman. Soon becomes friendly with the Squire of the town. The squire's young daughter and the new gentleman fall in love and marry. Some years pass. An old lady who had hoarded some money in a place not far off from this town was murdered one afternoon. After some time the murderer is found to be no other than the squire's son-in-law, certain clues having led to this discovery. He was found to have been a highway robber, and had committed this murder in order to get money quickly. He is hanged. The old squire resigns his squireship in favour of his son and goes away with his daughter to a far off country where he is her constant companion and protector.

III. Write stories to illustrate the following sayings:—

1. "Look before you leap."
2. "Honesty is the best policy."
3. "A little help is worth a lot of pity."
4. "All that glitters is not gold."
5. "Make hay while the sun shines."
6. "You cannot touch pitch without soiling your hands."

IV. Turn the following passages into indirect speech.

1. "Dog," she said, "I want to talk to you; don't go to sleep. Can't you answer a civil question?"

"Don't bother me," said the Dog. "I am tired. I stood on my hind legs ten minutes this morning before I could get my breakfast, and it hasn't agreed with me."

"Who told you to do it?" said the cat.

"Why, the lady I have to take care of me," replied the Dog.

"Do you feel any better for it, Dog, after you have been standing on your legs?" asked she.

"Haven't I told you, you stupid cat, that it hasn't agreed with me? Let me go to sleep and don't plague me."

2. "What did you do when you saw the scorpion?" asked Mary.

"Me! why, I jumped first on a chair, and then on all the things I'd been ironing on the dresser, and I screamed for grandfather to come up by me, but he did not hearken to me," replied Margaret.

"Why, if I'd come by thee, who'd have caught the creature I should like to know."

"Well, I begged grandfather to crush it, and I had the iron right over it once, ready to drop, but grandfather begged me not to hurt it in that way. Then he takes the tongs, and he settles his spectacles on his nose, and in a minute he had lifted the creature up by the leg, and dropped him into the boiling water."

"And did that kill him?" said Mary.

"Ay, sure enough."

3. "Who are you?" said the Caterpillar.

This was not an encouraging opening for a conversation.

Alice replied, rather shyly, "I—I hardly know, sir, just at present—at least I know who I *was*, when I got up this morning, but I think I must have been changed several times since then."

"What do you mean by that?" said the Caterpillar sternly. "Explain yourself!"

"I can't explain *myself*, I'm afraid, sir," said Alice, "because I'm not myself, you see."

"I don't see," said the Caterpillar.

"I'm afraid I can't put it more clearly," Alice replied very politely, "for I can't understand it myself to begin with; and being so many different sizes in a day is very confusing."

4. "Let us be content for the present," said the Moor; "here is as much treasure as we can carry off without being

perceived, and enough to make us all wealthy to our heart's desire."

"Is there more treasure remaining behind?" demanded the Alcalde.

"The greatest prize of all," said the Moor, "a huge coffer bound with bands of steel, and filled with pearls and precious stones."

"Let us have up the coffer by all means," cried the grasping Alcalde.

"I will descend for no more," said the Moor, doggedly; "enough is enough for a reasonable man—more is superfluous."

5. "I am thoroughly out of humour with all this folly of yours," said Jones. "You ought to be ashamed of yourself for behaving in this manner now. We are faced with a more difficult problem than we have had to solve for some time."

"I shall act as I choose," retorted Smith. "I may not have your brains, but I have more than your courage. These are, indeed, difficult times, but 'a stout heart goes all the way.' Let us put the best face we can on this business, and all will be well."

6. "Are you hurt?" inquired Mr. Benjamin Allen, with great anxiety.

"Not much," said Mr. Winkle, rubbing his back very hard.

"I wish you would let me bleed you," said Mr. Benjamin, with great eagerness.

"No, thank you," replied Mr. Winkle hurriedly.

"I really think you had better," said Allen.

"Thank you," replied Mr. Winkle; "I'd rather not."

V. Turn the following passages into direct speech, making them look as natural and conversational as possible.

1. As soon as the servants had withdrawn, Bertie began to say, calling Madeline by her name, that he was going to be married. Madeline said that there was no other foolish thing left that he hadn't done, and therefore he was quite right to try that. He asked her (with an exclamation of surprise) if she thought it a foolish thing. He added that there was Lotte advising him to marry by all means. But on such a

subject her (Madeline's) opinion ought to be the best; she had experience to guide her.

2. Eleanor said to Mary Bold a few minutes afterwards, that she (Eleanor) could not understand Mr. Slope. She added that she did not know whether he was a good man or a bad man—whether he was true or false. Mary told her to give him the benefit of the doubt and believe the best. Eleanor replied that on the whole she thought she did. She thought she did believe that he meant well—and if so it was a shame that they should revile him, and make him miserable while he was among them.

3. The judge asked the prisoner if he had anything to say for himself. The prisoner replied that all that he had to say he had already said; but he would add again that if he was convicted God would punish his accusers for their great injustice. He had a clear and calm conscience. The judge might then do what he pleased.

4. Then the Khan asked his eldest son and all the others why they could not break the arrows. And they answered that they could not because they (the arrows) were bound together. And he asked how it was that their youngest brother had broken them. They replied that it was because they were separated from one another. Then the Khan said, addressing them as his sons, that truly thus it would fare with them; for so long as they were bound together in three places that is to say, in love, truth, and good accord—no man should have power to grieve them.

5. He knew, Condor said, that what he had then to tell me would be very disagreeable to me. But, as he had said, he had no time for sentiment and sentimentality. He had told me that when he read that article in the medical journal he had written straight off to Professor Viennot for further informations—more than that, he thought he had not said. Well,—that morning he had received his answer—as it happened by the same post as Edith's effusion.

XI. DIALOGUE WRITING

In the chapter on Narration you were told that wherever possible you should introduce dialogue in a narration. We may now devote some attention specially to the writing of dialogues.

A dialogue is the representation in writing of a conversation between two or more people. Our aim in writing a dialogue is to reproduce as closely as possible a conversation which actually took place or which we may imagine to have taken place. The most important element in a dialogue, therefore, is what we may call realism: the conversation must look life-like. The persons whom we represent as talking must be made real, and their conversation must have all the qualities that we may expect from them in real life. For instance, in a dialogue between a father and his son concerning the question of the son's choice of a profession, we must bring out the difference in age, attitude, and point of view between the two people. The dialogue should be a discussion of the problem of choosing a profession: but it should not read like a formal debate. There should be the human element of differences in mood, of humour or anxiety, of enthusiasm and caution. A dialogue between father and son must of necessity be different from a dialogue on the same subject between two friends in college. We must reproduce the atmosphere of intimacy that we may expect in a conversation between father and son. The language should not be formal; it should be colloquial. This last, indeed, is an important point. People do not ordinarily use formal

language in conversation; a dialogue must reproduce the language of actual conversation.

So much for general principles. Let us now consider in some detail the writing of a dialogue. A dialogue, like an essay, may have a beginning, a middle, and an end. Very often the chief difficulty is how to begin a dialogue. The beginning must look natural. Suppose we are writing a dialogue between two friends in college on the subject of examinations. A beginning like the following is usual in student exercises:

Tom: Hullo! Jack, Good morning.
Jack: Hullo! Good morning, Tom.
Tom: How are you feeling this morning?
Jack: O I am all right. How are you?
Tom: Not bad. But I am worried about the exam. tomorrow.
Jack: So am I. Exams. are a nuisance......

This is perhaps not the worst opening one could think of, but it is somewhat artificial. We may begin the dialogue without the formal greetings, and directly with the subject:

Tom: I wish I didn't have to take an exam. tomorrow.
Jack: But why? you have been working hard and you must be quite well prepared.
Tom: O I have worked hard enough. But these exams. put such a strain on one's memory. I seem unable to remember anything......

There are a variety of ways in which we may begin the dialogue, depending on the character and attitude we assign to each of the speakers. One may be nervous and excited, the other, calm and confident; or both may be anxious. The beginning should indicate the attitudes of the speakers and the circumstances in which the conversation is supposed to take place. It should be brief

and, whenever possible, striking. All unnecessary greetings and salutations should be avoided. Often it will be found convenient not to have a formal beginning at all but plunge straight into the subject of conversation.

The body or middle of the dialogue is, of course, the most important part of it. It should contain the main discussion or exchange of opinion on the subject. The language should be colloquial, as we have said before. The body of the dialogue should also be dramatic: it should represent the variations in mood, emphasis, and feeling on the part of the speakers. In the dialogue between father and son on the choice of a profession by the son, there may be a passage in which the father is annoyed with the son for what the father may consider to be impracticable notions on the son's part; or there may be a passage in which the father is specially pleased because of the son's good sense. In the dialogue between two friends on the subject of an impending examination there may be passages expressing disappointment, exultation, or determination; one friend may try to cheer up the other, or may sympathise with him; and so on. There is also, frequently, room for humour in the body of a dialogue.

The end of a dialogue should be brief and effective. Students often find it difficult to decide how to bring a dialogue to a conclusion. Nearly always it will be found most effective to bring the dialogue to an end as soon as the subject of conversation has been done with. A formal ending is not necessary. But sometimes a few words formally concluding the dialogue may be found suitable. If the dialogue consists of an academic discussion, the conclusion may take the form of an adjournment of the discussion; or an expression of satisfaction at the ground covered and the degree of understanding achieved; or, the speakers may agree to part in disagreement with each other's views, observing that

there is room for a variety of opinions in such matters.

In more personal and informal dialogues the end may simply be a parting greeting or a casual changing of the topic; or the parties may agree to address themselves to some occupation (like reading, or some other work) that does not permit much talking. The important thing in a dialogue is naturalness; and the end should seem natural just as the beginning and the main body should.

The subject of a dialogue may be narration, or description, or argument, or explanation. Two persons may recall together a common past experience, or one may describe to the other an experience of his own in which the latter is interested; thus we may have a dialogue on a visit to Kashmir. Two persons may discuss a common problem or business; thus we may have a dialogue between two friends on the subject of Examinations, or the Choice of a Profession, or a foot-ball match that they are going to play. There may be a dialogue between two students on one of their teachers. There may be a discussion on some subject of general interest, as irrigation in the country, unemployment, a recent earthquake, the caste system, and so on.

We may, of course, imagine dialogues between inanimate objects also. For instance, a conversation between a silver coin and a bank note, or between a coat and a pair of trousers, would make interesting reading. Conversations between animals, birds and beasts and reptiles, are familiar to us through writings like Æsop's Fables, the *Panchatantra*, *The Jungle Book* of Rudyard Kipling, and so on.

The student will find the reading of modern novels and short-stories of much value in the writing of dialogues. We should read the dialogues in such books carefully, and sometimes try to reproduce them from memory. Equally helpful are some of the plays

of Bernard Shaw, Galsworthy and others.

The following are a few examples of dialogues:

1. A Scorpion Story

(*Adapted from Mrs. Gaskell's "Mary Barton"*)

Margaret: Look, Mary, at this horrid scorpion. He gave me such a fright: I am all of a twitter yet when I think of it. Grandfather went to Liverpool one Whitsunweek to go strolling about the docks and pick up what he could from the sailors, who often bring some queer thing or another from the hot countries they go to; and he saw a chap with a bottle in his hand, like a druggist's physic bottle. The bottle contained a rare kind of scorpion. Grandfather gave the sailor two shillings and came home as proud as Punch and pulled the bottle out of his pocket.

Mary: What did the scorpion look like?

Margaret: You see, the scorpion was doubled up, and grandfather thought I couldn't fairly see how big he was. So he shakes him out right before the fire; and a good warm one it was, for I was ironing, I remember. I left off ironing, and stooped down over him, to look at him better, and grandfather got a book, and began to read how this very kind were the most poisonous and vicious species, how their bite was often fatal, and then went on to read how people who were bitten got swelled, and screamed with pain. I was listening hard, but I never took my eye off the creature. Suddenly it seemed to give a jerk and in a minute it was as wild as could be running at me just like a mad dog.

Mary: What did you do?

Margaret: Me! Why, I jumped first on a chair, and then

on all the things I had been ironing on the dresser, and I screamed for grandfather to come up by me, but he did not hearken to me.

Mary: Why, what was he doing?

Margaret: Well, I begged grandfather to crush it, and I had the iron right over it once, ready to drop, but grandfather begged me not to hurt it in that way. So I couldn't think what he wanted for he hopped round the room as if he were sore afraid, for all he begged me not to injure it. At last he goes to the kettle and lifts up the lid, and peeps in.

Mary: What on earth was he doing that for?

Margaret: That's what I wondered, too; surely, he'll never drink his tea with a scorpion running free and easy about the room, thought I. Then he takes the tongs, and he settles his spectacles on his nose, and in a minute he had lifted the creature up by the leg, and dropped him into the boiling water.

Mary: And did that kill him?

Margaret: Ay, sure enough; he boiled for longer time than grandfather liked, though. But I was afraid of his coming round again. I ran to the public house for some gin, and grandfather filled the bottle, and we kept him.

Mary: What brought him to life at first?

Margaret: Why, you see, he was never really dead, only torpid, that is dead asleep with the cold, and our good fire brought him round.

This is a narrative dialogue: it tells a story. One of the two ladies tells the story, while the other listens and puts in an occasional remark or question to show her interest.

2. Non-Violence

Ramesh: Did you see the papers this morning?

Satish: Yes. Nothing exciting today. Gandhi has made another assertion of his faith in non-violence.

Ramesh: What does he say?

Satish: Oh, the usual thing. Nothing, he says, will make him give up his faith in non-violence as a fundamental principle of life.

Ramesh: You don't sound as if you had much use for non-violence!

Satish: No, I haven't; not as a political weapon. As a general philosophy of life non-violence may do very well. But in international affairs how on earth can you employ non-violence?

Ramesh: Surely you don't deny that Gandhi's non-violent methods of political agitation have brought India a long way on the road of political freedom?

Satish: They may have. But do you really believe that when one country attacks another, the attacked country can usefully employ non-violent methods of resistance?

Ramesh: One cannot say. No nation has yet tried such methods. But non-violence is not just a method of self-defence when one is attacked. It is a way of life and if every country in the world were to be non-violent there would be no aggression.

Satish: That may be true. But we have to face the actual fact that every country in the world has *not* accepted non-violence as a way of life, and doesn't show any signs of so doing.

Ramesh: That, alas! is true. But if one believes that non-violence is essentially right, one can only go on practising it and preaching it.

Satish: The individual may practise it; but I feel that as a method of settling international problems it is impracticable. When an aggressor nation invades your country you cannot just sit and watch the death and destruction of every one you love, and everything you care for.

Ramesh: But if you do not resist there need be no destruction at all.

Satish: So you will just let the enemy come and occupy your home and hearth? Why then should Gandhi want the British to withdraw from India?

Ramesh: Because you do not resist the enemy by violent methods it does not mean that you approve of what he does and acquiesce in it. You express your disapproval of his action and do not rest till he voluntarily leaves your country.

Satish: Such a time will never come. People don't conquer other countries to leave them when the inhabitants mope. In any case non-violence is altogether too slow and weak a method, if it is a method at all.

Ramesh: It is certainly a slow method; but it is not just a method. As I said before, it is a fundamental principle of life.

Satish: I cannot believe that it is a fundamental principle of life. Even if non-violence is right and useful in certain contexts it must be inadequate and wrong in others. When a poisonous snake attacks you or a dangerous germ enters your body you do not remain non-violent, do you?

Ramesh: Ah! that's another matter. I really doubt if the principle of non-violence can be applied in any but human relationships.

Satish: Well, there you are, you deny then that it is a fundamental principle of life.

Ramesh: No, I don't deny it; but I confess that my own understanding of the matter is inadequate. But I firmly hold that at the human level it is not only an effective method but is the only right method.

Satish: Well, I don't know. I don't think we are getting anywhere in this discussion.

Ramesh: Perhaps we are not. In such matters we arrive at the truth through faith and experiment, not through a purely intellectual process.

Satish: Maybe, you are right. We won't argue the matter any more now.

This is an argumentative dialogue. There is a give-and-take of opinion and ideas. Notice that it is not necessary in argumentative dialogue for one person to convince the other. The two friends in this case maintain their own points of view. It would, of course, be possible to write a dialogue on Non-violence in which one person convinces the other of its adequacy or rightness, or the opposite.

3. On Going Abroad

Son: Here, father, I have a letter from Oxford saying that they'll admit me.

Father: That's good news. I am so pleased. You must now make preparations for travelling to England.

Son: Yes. But I'm so excited; I can't think of anything.

Father: But there are many things you must think about. First of all there is the passage to England. I suggest that you sail from Bombay to Marseilles, and then travel by train across

France and then cross the English Channel to Dover.

Son: I suppose that is the best way. But what shall I do about a language in France? You know I don't speak a word of French.

Father: O, that doesn't matter. You don't have to stay in France long; and even if you do, there are many people who can understand and speak English. At most hotels and shops in Paris English is spoken.

Son: That makes it easy.

Father: Yes. But of course you will have some awkward moments when you have to settle a taxi fare, or talk to a maid in a hotel. But that is part of the fun of the whole experience.

Son: In England everyone speaks English and I should have no difficulty at all there.

Father: You will not have many difficulties arising out of the language. But even in England you will have problems of adaptation and acclimatisation. You will find, for instance, that at first it is a strain to have to think and speak in English all the time.

Son: I suppose it would be, at first. And then I hear that the people of England are rather cold, like the climate of the country.

Father: That is not really true. The English are not a demonstrative people, but you will find them as a rule most kind and hospitable. Especially in the countryside. City folks are perhaps not quite so warm-hearted.

Son: That seems to be a characteristic of cities. In our own country we find the village folk far more hospitable than city people.

Father: That's probably true. But you must not think that the English village is anything like

an Indian village. In our sense of the word there are no villages in England. In an English village you will find nearly all the modern conveniences that you have in a town.

Son: What sort of a place is Oxford?

Father: During your first year or two you will live in the college, and there you will find that as far as physical comforts are concerned you are behind the times.

Son: That's curious! I should have thought that Oxford would lead in everything.

Father: No, Oxford is rather slow to change in certain respects. In those very old buildings it is often not easy to introduce many modern conveniences.

Son: That's rather disappointing.

Father: O, no. It's nothing to be disappointed about. You won't notice it. There are so many other things to occupy your mind. In fact a great part of the education you get at Oxford consists in the response you give to the different kinds of mental stimulus you meet with there.

Son: Is it very different from life in a University in India?

Father: There is somehow something in the atmosphere of Oxford that distinguishes it from many other universities. I suppose it is in part due to the *age* of the university and the intensity of life there.

Son: Atmosphere is something that one cannot understand till one experiences it. I have heard other Oxford men speak of the atmosphere of Oxford. There must be something in it.

Father: Yes, there is. But don't imagine that you have only to be at Oxford and that Oxford will do the rest. Everything depends upon your response.

Son: Well, I hope my response will not be entirely inadequate.

Father: I am sure it won't. But we must now get busy about your passport and the booking of a passage.

This is a dialogue giving information. It is not an academic debate, but an informal talk between father and son. If the same subject were discussed between a student and the Secretary of the Foreign Universities Information Bureau, the dialogue would be very different in kind.

4. Stonehenge

(Conversation between Lavengro and a shepherd near Stonehenge, which is a famous group of stones, forming perhaps an ancient place of worship).

"Early here, sir," said the man, who was tall, and dressed in a dark-green slop, and had all the appearance of a shepherd; "a traveller, I suppose?"

"Yes," said I, "I am a traveller; are these sheep yours?"

"They are, sir; that is, they are my master's. A strange place, this, sir," said he, looking at the stones, "ever been here before?"

"Never in body, frequently in mind."

"Heard of the stones, I suppose; no wonder—all the people of the plain talk of them."

"What do the people of the plain say of them?"

"Why, they say—How did they ever come here?"

"Do they not suppose them to have been brought?"

"Who should have brought them?"

"I have read that they were brought by many thousand men."

"Where from?"

"Ireland."

"How did they bring them?"

"I don't know."

"And what did they bring them for?"
"To form a temple, perhaps."
"What is that?"
"A place to worship God in."
"A strange place to worship God in."
"Why?
"It has no roof."
"Yes, it has."
"Where?" said the man, looking up.
"What do you see above you?"
"The sky."
"Well?"
"Well!"

"Have you anything to say?"

"How did those stones come here?"

"Are there other stones like these on the plains?" said I.

"None; and yet there are plenty of strange things on these downs."

"What are they?"

"Strange heaps, and barrows, and great walls of earth built on the top of hills."

"Do the people of the plains wonder how they came there?"

"They do not."

"Why?"

"They were raised by hands."

"And these stones?"

"How did they ever come here?"

"I wonder whether they are here," said I.

"These stones?"

"Yes."

"So sure as the world," said the man; "and as the world, they will stand as long."

"I wonder whether there is a world."

"What do you mean?"

"An earth and sea, moon and stars, sheep and men."

"Do you doubt it?"

"Sometimes."

"I have never heard it doubted before."

"It is impossible there should be a world."

"It isn't possible there shouldn't be a world."

"Just so."

George Borrow.

This dialogue does not tell us much about Stonehenge. (For a description of Stonehenge see p. 216). But it tells us something about the attitude to life of Lavengro and the shepherd. The shepherd is matter-of-fact, and has no desire to investigate a mystery; Lavengro is imaginative and has a poetic outlook. Notice the way in which the brief remarks of the two men reveal their character.

Exercises

Write a dialogue between

1. Two friends, on the choice of books for the summer vacation.
2. A schoolboy and a college student, on the differences between school and college.
3. Two students on the difficulties of learning English.
4. Two sudents on their favourite cinema "star".
5. A lawyer and a doctor on their work.
6. A policeman and a postman on their work.
7. A train driver and a 'bus driver on their work.
8. Two friends on the present political situation in India.
9. Two friends on vegetarianism.
10. A mother and daughter, on whether the latter should go up for a university education.
11. Two students, on the inventions of science.
12. A doctor and an Indian peasant, on vaccination.
13. A teacher and a student, on examinations.
14. A doctor and a patient.

15. An ex-soldier and a new recruit to the army.
16. A money-lender and a man who wishes to borrow money from him.
17. Two students on a new teacher.
18. Two cultivators on the prospects of the year's crops.
19. Two police officers discussing the method of safe-guarding the town against a threatened riot.
20. Two men, on belief in God.
21. A student who has just passed an examination and another student who has failed in the same examination.
22. Two young women, on how they may best serve their country.
23. Two players on the prospects of a cricket match in which they are about to play.
24. A mother and her son when the latter returns to India after an absence of two years in England.
25. A dentist and a man with a bad tooth.
26. An insurance agent and a prospective customer.
27. A young man and a prospective employer.
28. Two women at a village well on the coming marriage of the daughter of one of them.
29. A villager just returned from a visit to the city and another villager who has never gone to the city.
30. A motor car and a horse.
31. A dog and a cat in the same house.
32. A buffalo and a cow.
33. Two birds in a cage.
34. Two *tongawalas*.
35. Two political prisoners.
36. Two anglers.
37. Two fresh graduates on the chances of finding suitable work.
38. A student of science and a student of history, on the value of their respective subjects.
39. A new student and the college librarian on the use of books in the library.
40. The principal and a student who is accused of misbehaviour.

XII. LETTER WRITING

Writing letters is considered to be an easy thing to do; and indeed, letter writing should be easy, if only people were natural and wrote simply and correctly. But very few write really good letters. Many people seem to think that a letter has to be written in a special style, and that they ought to use expressions and terms that in actual conversation or in an essay they would not use.

A good letter should follow all the rules of good conversation and good composition. The sentences must be correct and complete, grammatically and idiomatically. Thus it is wrong to say "Received yours of the 23rd ultimo:" we should say "I received your letter of the 23rd of last month." If there are many topics dealt with in a letter, separate paragraphs should be allotted to the different topics.

The same respect or courtesy or affection that we would show to a person if he were actually present before us should be shown to him when we are writing to him. No unnecessary expression of love or endearment or servility should be included. Thus in writing to your brother it is not necessary to say, "Yesterday I had a letter from *dear* father saying that *dear* mother is ill;" we take it for granted that the father and the mother are both dear.

The main aim of the letter must be constantly kept in view. Of course a letter may be chatty and refer to all kinds of subjects; but very often it happens that we write with a definite aim, and then we must not digress so much as to make the reader forget or not notice the

purpose of the letter. If the aim of the letter is to describe a place you have visited or to narrate an incident you have witnessed, let description or narration take the chief place in the letter, and let everything else be subordinated. If the aim of the letter is to persuade a friend to spend a holiday with you let everything you say help to persuade the friend. If the letter is addressed to a teacher asking for a certificate, avoid talking at random about yourself: merely say that you want a certificate, and inform the teacher why you want it and what facts you should like him to state in the certificate.

According to the nature of the main contents of letters, and according to the purpose of the letters, they are divided into classes as Personal and Friendly letters, Business letters, and Formal notes.

Personal Letters. Letters between relatives and friends are called personal letters; and these are of various kinds. The most important thing in such letters is the contents. Don't begin with a hackneyed phrase like "I was delighted to get your letter," "Received your letter," or "I have often thought of writing to you." Use a vigorous, clear, chatty style. Make it a point to interest your reader, whether the reader be your father, sister, uncle, friend, or teacher. The letter may contain narration, description, or discussion of some topic.

At the right hand top corner of the paper write your address and the date.

Then comes the salutation. The following are usual forms of salutation:

To older relatives

Dear father, My dear father,
Dear Daddy, My dear sister,

To relations of the same age or younger, and to close friends

Dear Gopal, My dear Bill,
Dear Brown, My dear friend,

In more formal personal correspondence

Dear Mr. Brown, Dear Dr. Smith,
Dear Prof. Higgins, Dear Rai Saheb,

After that comes the body of the letter, and then come the complimentary close and subscription. The following are forms of complimentary close and subscription:

To relatives and very intimate friends

Your affectionate son,
Yours affectionately,
Your loving daughter,
Lovingly yours,
Yours very sincerely,
Your sincere friend,

In other cases

Yours sincerely,
Sincerely yours,

If necessary, terms like the following may be included in the complimentary close of a letter:

Relatives and close friends

With love,

Friends and acquaintances

With the best wishes,
With good wishes,
With kind regards,

More formal

With compliments,

Do not end a letter to your father or mother or close relative or friend with your "best compliments;" something less formal is required. Do not say "With love, yours lovingly;" say, "With love, Yours affectionately."

The following are examples of personal letters. Notice the way in which the address, salutation, subscription, and signature are written.

A letter to a friend describing what you did and saw during the vacation.

POLICE COMMISSIONER'S ROAD
MADRAS

June 10, 1941.

My dear Sita,

Ever since I returned from my North Indian tour I have been bubbling to tell you all that happened, but I was prevented from doing so by my illness. You see, mother and I returned from the hills only a fortnight ago, and the change of climate brought about a fever. I was not allowed to sit up and read till yesterday; but to-day I feel strong enough to write a long chatty letter to you.

I do not know where to begin. For over a month in April and May we were doing nothing but travelling about. Calcutta was the very first place we visited. You haven't seen Calcutta, have you? It is a great big city, much bigger than Madras. I did not care much for the noise and clatter and bustle of the streets, but certain parts of the city are indeed very attractive. Our train arrived at Howrah late in the evening, and the traffic and

the incessant noise of the streets confused us. The lamps in street and shop were just being lighted when we crossed the bridge. Along either bank of the river Hooghly we could see hundreds of boats lying moored. Soon the whole city seemed a blaze of light. We sped through a series of maze-like streets and alleys, passed the beautifully planned broad roads of the "West End" of Calcutta, and arrived at our destination. The two days in Calcutta were spent in sightseeing. We saw the Victoria Memorial, the Alibag gardens, the Kalighat temple, and many other interesting places.

We left Calcutta and travelled west. We broke journey at many places. We stopped at Benares for a day, and saw that famous city of pilgrimage. I am sorry to tell you that Benares is not at all a clean place—I mean the most "holy" parts of Benares—and I was rather disappointed. But it was interesting to see the crowds of devotees from various parts of India flocking together there, and enduring many hardships for the sake of salvation.

After Benares among the most important places we visited were Lucknow, Cawnpore, and Allahabad. We saw here old ruins, many new and old specimens of fine architecture. We saw the Residency and the "Angel's Well" at Cawnpore, and many other places and buildings of historical interest. Next time I read Indian history the parts referring to the places I have visited will be more real to me.

We stopped at Delhi for nearly two days. There are many things in Delhi to see. There is Shah Jahan's famous fort with many exquisite specimens of architecture; there is the Jami Musjid; and a number of other things which I can hardly describe to you. Alongside these remnants of an old-time glory there is New Delhi representing the splendour of modern British India. The Viceregal Lodge, the buildings of the Legislative Assembly, and other buildings in New Delhi are all worth

seeing, and are a remarkable contrast to the ancient remains in and around old Delhi.

Delhi is a place of tombs. There are many large and beautiful tombs not far off from the town of Delhi, notably the tomb of Humayun. A few miles away there is the famous Kutub Minar, a high tower which you can ascend by a dark winding staircase if your breath holds, and if the muscles of your legs are good. Round about the Minar are the ruins of many tombs, and the scions of many a royal dynasty lie buried there.

I must haste on. My letter has already become very long. But I cannot stop until I have said a word about the next place we visited—Agra. There is not much to be seen in Agra itself, but the Taj by itself would make up for any deficiency in any town. Much as I had heard the praises of the Taj being sung I had never imagined that it would give me such a shock of pleasure when I actually saw it. It is really marvellous how those workmen of old fashioned out such a lovely thing. The Taj is situated right on the banks of the Jumna, and it still retains its original freshness. Agra is such an old-world place. As one walks along the narrow, ill-kept streets and alleys one feels that one is back again in the old Moghul times. Some of these old Indian cities take a long time indeed to change!

Many other places and sights we saw, and many interesting experiences we had. Some difficulties also we had, especially owing to our ignorance of the local languages of North India. But it would take too long to describe all that we saw and experienced. When you come back to Madras I shall give you more detailed accounts of our experiences. So here I stop for the present.

I hope you have had an enjoyable vacation and are now getting on well. The vacation is almost over. In a few days we shall meet again in College. In spite of

the very interesting time I have had during the holidays I am looking forward to the time when you and all the other friends will return to College.

Remember me to your mother. With my best wishes to yourself,

Your loving friend,

Manorama

A letter to your friend who has met with an accident, inviting him to spend a week with you when he has recovered.

"MON REPOS,"
JAIAW,
SHILLONG,
April 24, 1936.

My dear Subhash,

It was from last week's Statesman *that I learnt of the accident you met with while going to Darjeeling. I am very glad indeed to learn that your injuries were no more serious than a few cuts and bruises—not to mention the shock, of course! It was a miracle that your brother and the driver escaped almost unhurt.*

Well, now that you have partially recovered, won't you come up here and spend a week or so with me in this delightful place? Shillong is charming at present, and it is not as cold as Darjeeling. "Mon Repos" is a quiet place, situated right on the top of a little hill. We get a good view of the country around from here. If you come here you will have a far quieter time than you could possibly have in Darjeeling which is just now crowded and full of all kinds of activities. Here the weather is cool and always pleasant. Here are beautiful places where one can walk, and if you are strong enough and are in a mood for such things there is sport of different kinds, and games. Personally I think you should come away here, because the excitement of a place like Darjeeling is not good for you after your accident.

I hope you will make up your mind to come. Write to me, and say when I may expect you. Do not disappoint me.

With all good wishes,

Yours very sincerely,

Profulla Ganguli

Write a reply to the above letter, accepting the invitation.

Business Letters also are of many kinds. They may be official letters between officers or between an officer and a subordinate; applications and replies to applications; letters to business firms, companies, officials, and replies from them.

The address and date, as in the personal letter, is written at the right hand top corner of the paper. Then comes the address of the person or officer or company to whom the letter is written. This is written on the left hand side, one or two lines lower than the writer's address.

The salutation is more formal than in personal and friendly letters:

Dear Mr. Brown (or Mrs. Brown or Miss Brown),
Dear Sir (or Madam),
My Dear Sir (or Madam),
Sir (or Madam),
Gentlemen,
Dear Sirs,

The letter may close in one of the following ways:

Yours truly,
Yours Very truly,
Truly Yours,
Very truly yours,
Yours faithfully,

From inferiors to their superiors, from students to teachers in strictly business letters, from officials to members of the public, the ending may be

Yours obediently,
Your obedient pupil,
(only to be used by students)

Your obedient servant,

Forms like

I have the honour to be,
Sir,
Your obedient servant,

are also sometimes used.

In business letters more formality is necessary than in personal letters. Greater attention must be paid to forms of address and salutation; the language must be more terse and less chatty. All extravagant compliments must be avoided; nor should any lack of courtesy and respect be allowed to come in, even though the letter be addressed to an inferior or to a subordinate or to a small tradesman.

If a student writes a business letter to a teacher it is not necessary to begin "Most respected sir"; "My dear sir" is quite enough. Never say "your good self." Among other phrases and words to be avoided are

Ultimo, instant, proximo, yours of even date, yours of the 5th, your favour, duly received, to hand, B.C. (best compliments), *thanking you in anticipation*, etc.

Words and phrases like these will be found constantly occurring in the letters of inferior firms and of half-educated correspondents. But business letters written by commercial concerns of good standing and by really educated office correspondents avoid such hackneyed terms and contractions.

Brevity is a virtue almost always, and it is especially so in business letters. Do not say anything more than is absolutely necessary. On the other hand write enough to make yourself clear; do not omit any point that your reader may want to know.

If it is a LETTER ORDERING GOODS, use a separate line for each article ordered. Do not omit necessary details such as quality, style, size, description, name of manufacturer. Make clear how you want the articles to be sent to you, whether by value payable post, or as a railway parcel, etc. If you are enclosing a cheque or sending the cost by money order, state that fact. If you are ordering goods advertised in a newspaper or listed in a catalogue, mention the date of the paper, the number, and page, of the catalogue.

Here is an example of letters ordering goods:—

13, Abbot Road,
Lahore.
December 5, 1944.

Messrs. Brown, Black, and Company,
Stationers and Booksellers,
Queen's Road,
Bombay.

Gentlemen:

Please send me by value payable post the following articles selected from your catalogue of December 1933:

1 copy of Thomas Hardy's 'Tess of the D'Urbervilles' (Macmillan and Co.) leather-bound.

2 boxes of 'King's Parchment' note-paper, white.
2 boxes of envelopes to match.
1 Parker Vacumatic fountain pen, medium size, mottled green colour.

Please send these articles as soon as possible. I shall be leaving Lahore on the 18th, and if the articles come after that date there will be no one here to take delivery of them.

Yours truly,
G. C. Grewal

The reply to this letter may take the following form:

BROWN, BLACK, & COMPANY
STATIONERS & BOOKSELLERS

Telegrams: "BOOKS."

Queen's Road,
Bombay.
December 9, 1944.

G. C. Grewal, Esqr.,
13, Abbot Road,
Lahore.

Dear Sir:

We thank you for your letter of December 5. We are this day sending

by V. P. P. the articles you have ordered. We hope they will reach you in good condition, and in good time.

We are enclosing a bill stating the prices of the articles and the packing and postal charges.

Very truly yours,

E. J. Thompson

Manager

In an APPLICATION the following are usually included: source of information regarding the vacancy, qualifications (educational, physical, etc.), experience, age, reason for desiring to change from present occupation, references, religion and caste (if required), and salary expected (not always necessary).

The letter itself will often be a good or bad testimonial. Therefore write neatly, clearly, and with assurance. State your reasons for believing that you are well qualified for the post for which you are applying or that you specially deserve the concession, privilege, or right for which you are asking. But no boasting or extravagant statements should be made.

An example of an application is given below:—

'Temple View,'
Laburnum Road,
Bombay,
October 15, 1942.

To

The Collector of Customs,
Ballard Estate,
Bombay.

Sir,

This letter is in reply to your advertisement in 'The Times of India' of Tuesday, October 13, inviting applications for the post of Customs Appraiser.

I am a Parsee. I am twentyone years old. Last June I took the B. A. degree of the Bombay University from the Elphinstone College with second class honours in Economics. I took part in the sports activities of my College and achieved some distinction: I was in the cricket eleven, and was runner-up in 1941 and 1942 in the Senior Tennis Tournament of the College. I took a prominent part in the athletics of the College.

I believe I have the physical and educational qualifications required for the post of Customs Appraiser. I am not afraid of hard work; given the opportunity I am

confident that I can give every satisfaction.

I am enclosing copies of testimonials from the Principal of the Elphinstone College, and the professors of Economics and English.

I hope you will give me an opportunity to prove my ability.

I am,
Yours obediently,
Jehangir Modi

The following are other examples of business letters: A letter to your landlord asking him to put in a proper state of repairs the house in which you reside, especially the roof, and to have the whole house whitewashed and repaired.

13, Murray Road,
Delhi,
March 3, 1937

Lala Shiva Prasad,
Banker,
Chandni Chowk,
Delhi.

Dear Sir,

Some time ago I wrote to your agent asking him to see to the repairs and whitewashing of this house. I regret to say that my

letter has met with no response. Will you kindly see that the necessary repairs are done before I return from tour next month? My brother will be in charge of the house till I return, and he will give all the necessary assistance.

I may here detail the defects in the house which need to be looked into. The walls are badly in need of a whitewash. The roof is leaking in some places, especially in the dressing room attached to the middle bed room. Some of the sky-lights are broken. The floor is in a bad condition, being cracked in several places. The sink in the kitchen is out of order.

I do hope that you will instruct your agent to do all that is necessary, without further delay. I should like the house to be ready before the 15th of next month.

Yours faithfully,

C. C. Bannerjee

A reply to the above letter may take the following form:

Chandni Chowk,
Delhi,
March 5, 1937.

C. C. Bannerjee, Esqr.,
Agent, Grand Assurance Co.,
13, Murray Road,
Delhi.

Dear Sir,

I have your letter of the 3rd. I am sorry that my agent has shown negligence in the matter of repairs to your house. I have already issued instructions to him to do all that is necessary. I hope that the repairs and the whitewashing will be over by the end of this month.

If there is anything else I can do for you kindly let me know. I shall be away in Bombay for a week, but after I return I hope to go and see how far the repairs have progressed.

Yours faithfully,

Lala Shiva Prasad

A letter to the Police Station giving full particulars of a lost dog, offering a reward for recovery.

18, Wodehouse Road,
Colaba, Bombay,
August 29, 1942.

The Officer in charge,
Colaba Police Station,
Colaba.

Sir,

I wish to report to you that a valuable dog of mine has been lost; she seems to have been stolen from my bungalow between six and seven o'clock in the evening yesterday. The dog is a King Charles Spaniel, pure white in colour, with a little round black mark on the forehead. She responds to the name of 'Patsy' and is of a very affectionate disposition. The boy who was in charge of Patsy reports that two men of a suspicious appearance have often followed him about when he took her out. He believes that those men were Pathans.

I shall be very grateful if you will kindly arrange to help me to find the dog. I shall be glad to give a reward of twenty rupees to anyone who restores her to me.

Yours faithfully,
L. Kilpatrick

Formal Notes are sent in inviting people to weddings and other religious and social functions, dinner parties, tea parties, At Homes, bridge and other card parties, meetings, and such things. These are usually in the third person. Invitations to dinners, teas, etc. may be in the third person or in the form of an ordinary letter. The latter is less formal. The following examples show how such invitations are written and the manner in which they are replied to.

An invitation to an At Home.

Mr. and Mrs. K. P. Nujogi

AT HOME

to

Mr. and Mrs. C. Bose

At 4,30 p. m. on Wednesday, April 16

45, Empress Road.

Reply to the above, accepting the invitation:

Mr. and Mrs. C. Bose thank Mr. and Mrs. Nujogi for their kind invitation to the At Home on Wednesday, April 16, and hope to be present on the occasion.

18, Stavely Road,
April 10.

Reply declining the invitation.

Mr. and Mrs. C. Bose thank Mr. and Mrs. Nujogi for their invitation to the At Home on Wednesday, April 16, but regret that they are unable to be present owing to illness in the family.

18, Stavely Road,
April 10.

An invitation to dinner:

Mr. and Mrs. Surendra Kumar Bannerjee

request the pleasure of

Mr. and Mrs. Karim Nawaz's company

at dinner on Saturday, March fifteenth

at eight o'clock.

Reply accepting:

Mr. and Mrs. Karim Nawaz accept with pleasure the kind invitation of Mr. and Mrs. Surendra Kumar Bannerjee to dinner on Saturday, March fifteenth, at eight p. m.

85, Amherst Road,
March 3rd.

Reply regretting:

Mr. and Mrs. Karim Nawaz regret that owing to a previous engagement they cannot accept Mr. and Mrs. Surendra Kumar Bannerjee's kind invitation to dinner on Saturday, March fifteenth.

85, Amherst Road,
March 3rd.

Both the invitation and the reply may take a less formal tone:

"The Cedars,"
Waldorf Street,
March third.

Dear Mrs. Karim Nawaz:

It will give us great pleasure if you and Mr. Karim Nawaz will come to dinner with us on Saturday, March fifteenth, at eight o'clock.

Yours very sincerely,
Ashalata Bannerjee

Reply:

85, Amherst Road,
March 3rd.

Dear Mrs. Bannerjee,

Thank you for your kind invitation to dinner on the fifteenth. We are sorry that a previous engagement prevents us from accepting it.

Yours very sincerely,
Zora Karim Nawaz

Notice that in the more formal type of invitation there is no signature. Similarly when the reply is in the third person there should be no signature. Invitations to dinners, teas, etc., are usually sent out by the lady of the house. When there is no lady in the house the invitation or reply must of course be sent by the gentleman.

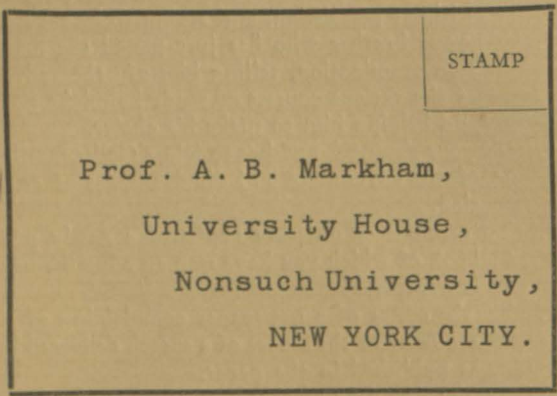
In all correspondence attention must be paid to appearance. Use good paper. Leave plenty of margin on all sides. Let the actual writing be well in the centre of the paper. Space the lines so that there may be no difficulty in reading. Sign your name properly, especially in business letters, so that it may be possible for the reader to spell out your name and initials without

difficulty. Often the appearance of a letter creates a first impression that cannot be easily dislodged. Let the first impression created by your letter be good.

The **addresses on envelopes** must be full and correct. Take the trouble to find out the initials of the person addressed; courtesy requires it. Use proper titles. All men, excepting those who have special titles may be addressed as *Mr.* So-and-so; as "Mr.C. B. Johnson". It is nowadays quite common to address most men as So-and-so, *Esquire;* as "R. E. Kaundinya, Esquire". (*Esquire* is sometimes shortened into *Esqr.*) Either *Mr.* or *Esquire* must be used; but never both together. A married lady must be addressed as *Mrs.* So-and-so, except when she has some special title. Never use the term *Esquire* after the name of a lady. Unmarried ladies are addressed as *Miss* So-and-so. *Messrs.* is the plural of *Mr.*, and is used in addressing Companies, when the Company's name contains the names of individuals; as "Messrs. Wilson, Brown & Co." The company may, however, be addressed without the *Messrs.* as "Wilson, Brown & Co." When the name of the company does not contain the names of individuals, *Messrs.* must not be used; as *The Oriental Insurance Company*. Notice that *The* is used before such names. A clergyman's title is *Reverend*: "Rev. F. M. Clayton". But when no initials are used we usually say "Rev. Mr. Clayton." *Dr.* is used before the name of a person who holds a doctorate degree such as Ph.D., D.Litt., D.Sc., M.D., etc.; as, "Dr. Harold Brown." But it is wrong to write "Dr. Harold Brown, Ph.D." *Professor* (sometimes shortened into *Prof.*) is used in the case of a person who holds the position of professor in a College or University: "Prof. J. M. Brandon." An army officer must be addressed by the correct title which belongs to him; as, *Major* R. A. Patwardhan," "*Colonel* E. F. Jordan." *Honourable* (shortened into *Hon.* or *Hon'ble*) is the title of

children of the Peers of the Realm, of Cabinet Members, Members of the Privy Council, Members of the Council of State in India, etc.; as, "The Hon. Abdul Rahim Khan", "The Hon'ble Miss Emily Kinnaird," "The Hon'ble Sir Jyatindra Nath". Peers must be addressed by titles appropriate to them: "The Earl of Northumberland", "The Marquis of Shivers," "Viscount Lascelles."

The following is an example of the correct way of writing the address on an envelope:



In the case of business letters it is advisable to write the sender's name and address on the envelope in addition to the address of the person to whom the letter is sent. The sender's name and address may be written at the left hand bottom corner, or the left hand top corner.

Exercises

Write the following letters:

1. To your sister who has never seen a cinema picture, describing a "talkie" you recently saw.

2. To a friend in school describing your experiences of College during the first month after admission.
3. To your father giving him your first impressions of College life. *(P. U. Inter. 1922).*
4. To a friend describing a short railway journey. *(P. U. Inter. 1921).*
5. To a friend describing the town in which you live. *(P. U. Inter. 1920).*
6. To your father describing the examination you have just gone through, and expressing your feeling of relief.
7. To the Principal of your College, explaining the reasons for your absence from classes for a week without permission, and asking to be excused.
8. To your brother who has just passed the matriculation examination, telling him of the advantages of the various courses of study he might go in for, and helping him to make his choice.
9. To your sister who wishes to join a College, telling her of the advantages and disadvantages of co-education.
10. To a publisher ordering copies of a newly published book of which you have seen an advertisement in a newspaper.
11. To the editor of a newspaper complaining of the inaccuracy of the report of a speech delivered by you, as published in the paper.
12. To the President of the local municipality complaining of the unsatisfactory condition of the drains near your house.
13. To a friend congratulating him on his marriage. *(P. U. Inter. 1923).*
14. To a friend congratulating him on having got a first class in the recent B. A. examination.
15. To a friend whose name you have just seen in the list of successful candidates for the I.C.S. *(P. U. Inter. 1932).*
16. A letter of sympathy to a friend on his failure to win a scholarship by one mark. *(P. U. Inter. 1932).*

17. A letter to an imaginary employer, offering your services for any position for which you consider yourself well qualified.
18. An application to the secretary to the local government asking for an interview.
19. A memorial to the Principal of your college requesting that a full hour's recess be given to your class in the middle of the day.
20. To your tutor describing the manner in which you spent your Summer Vacation.
(*P. U. Inter. 1930*).
21. An invitation to a friend in another province to spend a few days with you, describing to him the attractions of your town or village.
22. A reply to an invitation to spend your vacation with a friend.
23. A letter to friends, asking them to join you in a holiday visit to a few of the principal beautiful cities of India.
(*P. U. Inter. 1918*).
24. To the Officer in charge of the nearest police station informing him of a theft in your house, with all particulars of the things stolen.
25. A letter to the Principal of your college requesting him to send you a character certificate.
(*P. U. Inter. 1924*).
26. A reply to your Principal thanking him for the character certificate which he has sent you.
27. To the Electric Supply Company of your town requesting them to install a new meter in the house which you are going to occupy soon.
28. To a firm of tailors and outfitters ordering various articles needed for winter wear.
29. A reply from the above firm, advising the despatch of the goods ordered.
30. A letter to the Traffic Manager; North Western Railway, Lahore, telling him that you have lost two boxes while travelling by train from Delhi to Amritsar. Give full particulars.
(*P. U. Inter. 1917*).

31. To the Police Station giving full particulars of a lost bicycle. Offer a reward for recovery. (*P. U. Inter.* 1925).
32. A letter to your landlord giving him notice of your intention of leaving the house.
33. A letter to the Superintendent of Police, reporting the misconduct of a constable. (*P. U. Inter.* 1930).
34. A letter to your father who is away on a journey, giving him all the home news. (*P. U. Inter.* 1932).
35. A letter of condolence to a friend who has just lost his father.
36. A note to your cousin, furnishing him with some points on "who is to be the more admired——a poet or a warrior?" (*P. U. Inter.* 1928).
37. Write a letter to a friend expressing your views on student strikes. (*Delhi Inter.* 1941).
38. To your sister, on her birthday.
39. To a friend, expressing appreciation of his kindness in writing to you during an illness from which you have just recovered.
40. To a friend in England, asking him to describe to you some of the places in which you are interested.
41. To a friend, expressing your views on Hostel versus Home. (*Delhi Inter.* 1941).
42. A short letter to the Station Director, All India Radio, Lahore, giving your views on the programmes to which you have listened. (*P. U. Inter.* 1939).
43. A short letter to the District Magistrate of your town complaining about a picture-house or theatre near your house. (*P. U. Inter.* 1939).
44. To your father, who does not wish that you should continue to study further after your Intermediate examination. Tell him that you would like to study for your Degree examination at least. (*P. U. Inter.* 1938).

45. A letter to a newspaper, making proposals how unemployment among the educated classes in India can be reduced.

(*P. U. Inter. 1940*).

II. Write the following formal notes, and replies to them:

1. An invitation to a garden party.
2. An invitation to a wedding.
3. An invitation to a *mushaira*.
4. An invitation to dinner.
5. An invitation from the Debating Society of your College to attend one of the debates.
6. An invitation from the Dramatic Society of your College to be present at a play to be presented by the Society.
7. An invitation to tea.
8. An invitation to an engagement party.
9. An invitation to the Prize Distribution ceremony of your college, from your Principal.
10. An invitation to a tennis party.

III. Answer the following advertisements:

WANTED

The services of able and energetic men for the Indo-British Trading Association. Must be at least matriculates. Previous experience desirable, but not essential. Apply stating age and qualifications to the Manager, 5 Beadon Road, Bombay.

OFFICE CLERK—An office assistant who can write a plain rapid business hand. Give age, experience, references, and salary expected. Box 234, The Times of India.

APPLICATIONS ARE INVITED for the post of Laboratory Assistant in the Imperial Institute of Science, Bangalore, from students desirous of doing some part-time work. Only poor students with good academic record should apply, to the Principal.

WANTED—a few selected graduates to work as Business Executives after a thorough theoretical and practical training for one year. Starting salary Rs. 250 per month. Apply Box No. G. 25, Progressive India, Post Box 278, Bombay.

WANTED—A graduate to coach a student for Senior Cambridge Examination. Pay Rs. 30 with food and lodging. Apply with copies of testimonials to Rai Bahadur Uttam Chand, Deputy Collector, Barkatrampur.

FOR SALE—One Remington Portable Typewriter, practically new, with cover, etc., Rs. 160. Sloan College, 43, Commercial buildings, Mall, Lahore.

JOIN Y.M.C.A. Evening Continuation Classes in Shorthand, Typewriting, Book-keeping, Correspodence, General Knowledge, English, and increase your efficiency and income. Admissions from April 24 to May 6. Write for prospectus to the Superintendent.

WANTED

The services of a qualified Lady Sub-Assistant Surgeon for the R. B. S. Jai Singh Hospital, Bhaun, Jhelum District. Pay Rs. 100-4-300, subject to the emergency cut. Rs. 5 rent for quarters. Apply immediately to the undersigned with copies of testimonials which will not be returned. State previous experience.

B. S. Warden,
Chairman,
District Board, Jhelum.

Applications are invited for the post of Lecturer in History in the Arya College, Kanauj. Candidates must have at least a second class M.A. degree of an Indian or British University. Salary according to qualifications.

Principal.

Applications are invited from suitably qualified candidates for two posts of Assistant Traffic Superintendents. Candidates must be graduates and have sound physiques. Candidates must be prepared to come to Lahore for an interview if required.

Chief Transport Officer,
N. W. R.
Lahore.

XIII. PARAPHRASING

"Paraphrase" means interpretation; our aim in paraphrasing a given passage is to express the meaning of the passage *in other words.* Paraphrase does not mean explanation or summary: what the original passage conveys in a certain form has to be conveyed by us in our own words.

In order to paraphrase well it is essential to understand clearly the meaning and significance of the original. Having well understood the original the thought should be re-expressed in a clear direct manner. Nothing should be added to the original nor should anything be taken away from it. Care should be taken to see that the emphasis of the original passage is not lost in the paraphrase.

The following instructions may prove useful in paraphrasing:

1. Read the original again and again until the sense and implication of the passage are clearly understood.
2. Make an outline summary of the passage, marking off the leading thoughts and the subordinate ones.
3. Using as few phrases and sentences of the original as possible express freely in your own words the thought or thoughts outlined.
4. Try to bring out the full force of the figures of speech if there are any, and of the poetic language. Try also to convey the emotion or feeling.
5. Do not leave out any thought, or imagery, or implication of the original.

6. Do not introduce any thought not expressed or implied in the original.
7. If the original is very condensed or elliptical, details or illustrations may be added to make the ideas clear.
8. Carefully examine the work done to see if any idea or figure has been misunderstood or omitted, and make sure that the language used is your own. Then rewrite the work done, keeping in mind that the paraphrase must conform to all the rules of good composition.
9. Do not begin the paraphrase with the words "The Poet says" or "The Author says." The same person must be maintained in the paraphrase as in the original; but in certain cases the third person may be used instead of the first.
10. The passage must be paraphrased *as a whole.* It is often fatal to attempt to paraphrase word by word, or line by line.

An example of how a passage is to be paraphrased is given below:

> "Neither a borrower nor a lender be,
> For a loan oft loses both itself and friend;
> And borrowing dulls the edge of husbandry.
> This above all—to thine own self be true;
> And it must follow, as the night the day,
> Thou canst not then be false to any man.

The thought of the passage may be summarised thus: "Neither lend nor borrow: both the friend and the loan may be lost. Above all be true to yourself, and you will automatically be true to others." The passage being very simple it is easy to bring out the full meaning and significance of it in the paraphrase. The paraphrase may be somewhat as follows:

Do not be in the habit of borrowing or lending; for it often happens that the result of lending something to a friend is that the thing lent is lost and with it the friendship also is lost. Further, borrowing takes away the habit of economy.

Above all keep this advice in mind—be true to yourself; and then it will follow as a natural consequence that you will be true to others.

Take another passage:

> Home they brought her warrior dead;
>   She nor swooned, nor uttered cry:
> All her maidens, watching, said,
>   "She must weep or she will die."
>
> Then they praised him, soft and low,
>   Called him worthy to be loved,
> Truest friend and noblest foe;
>   Yet she neither spoke nor moved.
>
> Stole a maiden from her place,
>   Lightly to the warrior stepped,
> Took the face-cloth from the face;
>   Yet she neither moved nor wept.
>
> Rose a nurse of ninety years,
>   Set his child upon her knee—
> Like summer tempest came her tears—
>   "Sweet my child, I live for thee."

This is a lyrical narrative. The poet has exercised great economy in the use of words. The great, overwhelming grief of the lady, making it difficult for her even to weep as she naturally ought to do, has been indicated by the poet in a terse manner. In our paraphrase we shall have to use more words than the original contains, because it is almost impossible to express the pathos and the atmosphere of anxiety in a few, blunt,

prose sentences. Where the poet uses suggestion we shall have to be explicit. We may paraphrase as follows:

> When the body of the dead warrior was brought home his wife neither fainted nor cried. She seemed unable to express her pent up emotions, and her maidens who were anxiously watching her said that if she did not cry she would surely die. So in order to make her cry they praised the dead warrior in soft, low voices, and recalled how lovable he was, how true a friend, and how noble an enemy. But still the wife remained silent and motionless. Then a young woman quietly went to the dead body and lifted the cloth which covered the face of the dead man. That too had no effect on the wife—she was still without tears or motion. Then at last an aged nurse of ninety years rose from her place and put his child on the mother's knee. At once the tears rushed forth from the eyes of the woman like storms in summer—the unnatural strain was gone. She realised that she must live on for the sake of the child.

The following are further examples of paraphrase:

1. How happy is he born and taught
That serveth not another's will;
Whose armour is his honest thought,
And simple truth his utmost skill;

Whose passions not his masters are,
Whose soul is still prepared for death,
Untied unto the world by care
Of public fame or private breath.

This man is freed from servile bands
Of hope to rise or fear to fall;
Lord of himself, though not of lands,
And having nothing yet hath all.

Paraphrase:

Fortunate indeed is the man who on account of his birth and upbringing does not serve another man's will; who relies upon his honesty of thought as his best defence, and whose highest skill is nothing but his simple honesty.

Fortunate is the man who is not governed by his passions; and who in his soul is always prepared for death on account of his being unattached to the world by any anxiety about public fame or the talk of private persons.

Such a man is free from all slavish bonds of the hope of advancement or the fear of falling. Though he is not a master of lands he is yet his own master; and though he may have nothing materially yet in reality he has everything that matters.

2. We have trod the maze of error round,
Long wandering in the winding glade,
And now the torch of truth is found,
It only shows us where we strayed.
By long experience taught we know,
Can rightly judge of friends and foes,
Can all the worth of these allow,
And all the faults discern in those.

Paraphrase:

For long we have been blundering round in the intricate ways of error. Now at last when we have found the guiding light of truth it enables us only to see how far we have wandered from the right path, but it does not help us to get back to the right path.

We learn only through long experience. It is experience alone that can enable us to distinguish between friends and enemies; to appreciate the good

qualities in our enemies and to recognise the faults in our friends.

3. Three fishers went sailing away to the west,
Away to the west as the sun went down;
Each thought on the woman who loved him best,
And the children stood watching them out of the town;
For men must work, and women must weep,
And there's little to earn, and many to keep,
Though the harbour bar be moaning.

Three wives sat up in the lighthouse tower,
And they trimmed the lamp as the sun went down;
They looked at the squall, and they looked at the shower,
And the night rack came rolling up ragged and brown.
But men must work and women must weep,
Though storm be sudden and waters deep,
And the harbour bar be moaning.

Three corpses lay out on the shining sands
In the morning gleam as the tide went down,
And the women are weeping and wringing their hands,
For those who will never come to the town;
For men must work and women must weep,
And the sooner 'tis over, the sooner to sleep,
And goodbye to the bar and its moaning.

Paraphrase:

One day as the sun was setting, three fishermen went sailing away to the west. The children stood watching them as they went away from the town. Each of these fishermen was thinking about his

loving wife. These fishermen had to go because it is the lot of men to work and of the women to weep when anything goes wrong with the men. Though the harbour bar be making a moaning sound, men must work, because fishermen can earn but little and there are many people to be supported by their small earnings.

As darkness came on, the three wives of the fishermen sat up in the lighthouse tower and kept the lamp burning, watching the squall that was coming on and the rain that was falling. The ugly dark clouds of night came driving up. But there was nothing to be done: men must work and women must weep though storms come on suddenly and waters be deep, and though the harbour bar be making its gloomy sound.

Next day as the tide went down in the morning three corpses lay on the bright sands of the seashore —the corpses of the three fishermen; and the women were weeping and wringing their hands for these men who would never again return to the town. Men must work and women must weep, and since it is so the sooner the work and the weeping are over the sooner can one have eternal rest and say goodbye to the harbour bar and its moaning.

4. The man of life upright, whose guiltless heart is free
From all dishonest deeds or thoughts of vanity;
The man whose silent days in harmless joys are spent,
Whom hopes cannot delude nor sorrow discontent:
That man needs neither towers nor armour for defence
Nor secret vaults to fly from thunder's violence.
He only can behold with unaffrighted eyes

The horrors of the deep and terrors of the skies.
Thus scorning all the cares that fate or fortune
brings,
He makes the heaven his book, his wisdom
heavenly things.
Good thoughts his only friends, his wealth a well-
spent age,
The earth his sober inn and quiet pilgrimage.

Paraphrase:

The righteous man who, being free from false deeds and vain thoughts, has a guiltless heart; who enjoys his innocent pleasures but whose days are free from unnecessary noise; who is not deceived by hopes or dissatisfied on account of sorrows—such a man does not require towers or arms to protect him, nor does he need secret hiding places to escape the violence of the thunder. Only such a man can face fearlessly the dangers of sea and sky. Disregarding all the cares that fate or fortune may bring he looks to heaven for his knowledge; his wisdom consists in being concerned with heavenly things. Good thoughts are his only friends, and his wealth consists in nothing more than a well-spent life. He looks upon the earth as an inn where he must live without excesses and where he is but spending a period of quiet pilgrimage.

Prose passages also may be similarly paraphrased. All that has to be done is to interpret the original in words that will suitably convey the thoughts expressed in it, without expanding it or summarising it. Here is an example:

5. "Because half a dozen grasshoppers under a fern make a field ring with their importunate chink, while thousands of great cattle repose beneath the shadow of the British Oak, chew

> the cud and are silent, pray do not imagine that those who make the noise are the only inhabitants of the field; that of course they are many in number; or that, after all, they are other than the little, shrivelled, meagre, hopping, though loud and troublesome, insects of the hour."
>
> *Burke*

Paraphrase:

Please do not think that a field is tenanted solely by grasshoppers just because half a dozen of them, sitting under a fern, make the field resound with their loud noise, whereas thousands of great cattle lie under the shadow of the national Oak, silently ruminating. Do not imagine too, from the noise that these grasshoppers make, that they must necessarily be many in number, or that they are anything more than tiny, shrivelled, insignificant, hopping creatures of the hour, though they are noisy and troublesome.

Exercises

Paraphrase the following passages:—

1. Friends, Romans, countrymen, lend me your ears,
   I come to bury Cæsar, not to praise him.
   The evil that men do lives after them,
   The good is oft interred with their bones.

2. The quality of mercy is not strained.
   It droppeth as the gentle rain from heaven
   Upon the place beneath; it is twice blessed,
   It blesseth him that gives and him that takes;
   'Tis mightiest in the mightiest; it becomes
   The throned monarch better than his crown.

3. The year's at the Spring,
   And day's at the morn;
   Morning's at seven:
   The hill-side's dew-pearled;

The lark's on the wing;
The snail's on the thorn;
God's in his heaven:
All's right with the world!

4. The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hand on kings:
Sceptre and crown
Must tumble down
And in the dust be equal made
With the poor crooked scythe and spade.

5. When I came forth this morn I saw
Quite twenty cloudlets in the air;
And then I saw a flock of sheep,
Which told me how those clouds came there.

That flock of sheep, on that green grass,
Well might it lie so still and proud:
Its likeness had been drawn in heaven,
On a blue sky, in silvery cloud.

I gazed me up, I gazed me down,
And swore, though good the likeness was,
'Twas a long way from justice done
To such white wool, such sparkling grass.

6. I think I could turn and live with animals, they are so placid and self-contained;
I stand and look at them long and long.
They do not sweat and whine about their condition;
They do not lie awake in the dark and weep for their sins;
They do not make me sick discussing their duty to God;
Not one is dissatisfied—not one is demented with the mania of owning things;
Not one kneels to another, nor to his kind that lived thousands of years ago;

Not one is respectable or industrious over the whole
earth.

7. The friendly cow all red and white,
I love with all my heart:
She gives me cream with all her might,
To eat with apple-tart.

She wanders lowing here and there,
And yet she cannot stray,
All in the pleasant open air,
The pleasant light of day;

And blown by all the winds that pass
And wet with all the showers,
She walks among the meadow grass
And eats the meadow flowers.

8. THE EAGLE

He clasps the crag with crooked hands;
Close to the sun in lonely lands,
Ringed with the azure world, he stands.
The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls.

9. Say not "the struggle nought availeth,
The labour and the wounds are vain,
The enemy faints not, nor faileth,
And as things have been they remain."

If hopes were dupes, fears may be liars;
It may be, in yon smoke concealed,
Your comrades chase e'en now the fliers,
And, but for you, possess the field.

For while the tired waves, vainly breaking,
Seem here no painful inch to gain,
Far back, through creeks and inlets making,
Comes silent, flooding in, the main.

10. "O Mary, go and call the cattle home,
And call the cattle home,
And call the cattle home,

Across the sands of Dee;"
The western wind was wild and dank with foam,
And all alone went she.

The western tide crept up along the sand
And o'er and o'er the sand,
And round and round the sand
As far as eye could see.
The rolling mist came down and hid the land
And never home came she.

"Oh, is it weed, or fish, or floating hair—
A tress of golden hair,
A drowned maiden's hair
Above the nets at sea?
Was never salmon yet that shone so fair
Among the stakes on Dee."

They rowed her in across the rolling foam,
The cruel crawling foam,
The cruel hungry foam,
To her grave beside the sea.
But still the boatmen hear her call the cattle home
Across the sands of Dee.

11. God gave all men all earth to love,
But since our hearts are small,
Ordained for each one spot should prove
Beloved over all;
That, as He watched Creation's birth,
So we, in god-like mood,
May of our love create our earth
And see that it is good.

12. Under the wide and starry sky,
Dig the grave and let me lie.
Glad did I live and gladly die
And I laid me down with a will.
This be the verse you grave for me:
Here he lies where he longed to be;
Home is the sailor, home from sea,
And the hunter home from the hill.

13. Here is example from
A Butterfly;
That on a rough, hard rock
Happy can lie;
Friendless and all alone
On this unsweetened stone.
Now let my bed be hard,
No care take I;
I'll make my joy like this
Small Butterfly;
Whose happy heart has power
To make a stone a flower.

14. My little son, who look'd from thoughtful eyes
And moved and spoke in quiet grown-up wise,
Having my law the seventh time disobey'd,
I struck him, and dismiss'd
With hard words and unkiss'd,
His Mother, who was patient, being dead.
Then, fearing lest his grief should hinder sleep,
I visited his bed,
But found him slumbering deep,
With darken'd eyelids, and their lashes yet
From his late sobbing wet.
And I, with moan,
Kissing away his tears, left others of my own;
For, on a table drawn beside his head,
He had put, within his reach,
A box of counters and a red-vein'd stone,
A piece of glass abraded by the beach
And six or seven shells,
A bottle with bluebells,
And two French copper coins, ranged there with careful art,
To comfort his sad heart.
So when that night I pray'd
To God, I wept, and said:
Ah, when at last we lie with tranced breath,
Not vexing Thee in death,
And Thou rememberest of what toys

We made our joys,
How weakly understood
Thy great commanded good,
Then, fatherly not less
Than I whom Thou hast moulded from the clay,
Thou'lt leave Thy wrath, and say,
'I will be sorry for their childishness.'

15. Let the blow fall soon or late,
    Let what will be o'er me;
Give the face of earth around
    And the road before me.
Wealth I ask not, hope nor love,
    Not a friend to know me.
All I ask, the heaven above,
    And the road below me.

16. In Joan's childhood France was under mad king Charles VI, and was torn to pieces by two factions, the party of Burgundy and the party of Armagnac. The English took advantage of these disputes, and overran the land. France was not so much one country divided by parties, as a loose knot of states, small and great, with different interests, obeying greedy and selfish chiefs rather than the king. Joan cared only for her country, not for a part of it. She fought not for Orleans, or Anjou, or Brittany, or Lorraine, but for France. In fact she made France a nation again.

17. Every book that we take up without a purpose is an opportunity lost of taking up a book with a purpose—every bit of stray information which we cram into our heads without any sense of its importance, is for the most part a bit of the most useful information driven out of our heads and choked off from our minds.

18. When a sect becomes powerful, when its favour is the road to riches and dignities, worldly and ambitious men crowd into it, talk its language, conform strictly to its ritual, mimic its peculiarities, and frequently go

beyond its honest members in all the outward indications of zeal. In no long time all those signs which were formerly regarded as characteristic of a saint are regarded as characteristic of a knave.

19. He was now in his thirty-seventh year. But both in body and in mind he was older than other men of the same age. Indeed it might be said that he had never been young. His external appearance is almost as well known to us as to his own captains and counsellors. Sculptors, painters, and medallists exerted their utmost skill in the work of transmitting his features to posterity; and his features were such as no artist could fail to seize, and such as, once seen, could never be forgotten.

20. Johnson's friends have allowed that he carried to a ridiculous extreme his unjust contempt for foreigners. He pronounced the French to be a very silly people, much behind us (the English), stupid, ignorant creatures. And this judgment he formed after having been at Paris about a month, during which he would not talk French, for fear of giving the natives an advantage over him in conversation. He pronounced them, also, to be an indelicate people, because a French footman touched the sugar with his fingers.

21. Why should, of all things, man unruled
Such unproportioned dwellings build?
The beasts are by their dens expressed,
And birds contrive an equal nest;
The low-roofed tortoises do dwell
In cases fit of tortoise-shell:
No creature loves an empty space;
Their bodies measure out their place.
But he, superfluously spread,
Demands more room alive than dead,
And in his hollow palace goes,
Where winds, as he, themselves may lose.
What need of all this marble crust
To impark the wanton mote of dust?

22. Stone walls do not a prison make,
    Nor iron bars a cage;
Minds innocent and quiet take
    That for an hermitage.
If I have freedom in my love
    And in my soul am free,
Angels alone, that soar above,
    Enjoy such liberty.

23. Earth has not anything to show more fair;
Dull would he be of soul who could pass by
A sight so touching in its majesty:
The city doth now like a garment wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields and to the sky,
All bright and glittering in the smokeless air.
Never did sun more beauteously steep,
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still.

24. 'Tis not the gently graceful gait,
Well-made clothes, well put on,
The softly measured tone,
Still talking of the rich and great,
That makes the gentleman.
But 'tis the heart in danger true,
The honour free from stain,
The soul which scorns the vain,
Holding the world but at its due,
That makes the gentleman.

25. "O, tell me, pretty river,
Whence does thy water flow?
And whither art thou roaming,
So pensive and so slow?"
"My birthplace was the mountain,
My nurse the April showers;

My cradle was a fountain,
O'ercurtained by wild flowers.
One morn I ran away,
A madcap, hoyden rill!
And many a prank that day
I played adown the hill.
And then, amid the meadowy banks,
I flirted with the flowers,
That stooped, with glowing lips,
To woo me to their bowers.
But those bright scenes are o'er,
And darkly flows my wave,
I hear the ocean's roar,
And that must be my grave."

26. I wandered lonely as a cloud
That floats on high o'er vales and hills
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.
Continuous as the stars that shine
And twinkle on the milky way,
They stretched in never-ending line
Along the margin of a bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.
The waves beside them danced; but they
Outdid the sparkling waves in glee:
A poet could not but be gay,
In such jocund company!
I gazed—and gazed—but little thought
What wealth the show to me had brought:
For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

27. How beautiful is the rain!
After the dust and the heat,
In the broad and fiery street,
In the narrow lane,
How beautiful is the rain!
How it clatters along the roofs,
Like the tramp of hoofs!
How it gushes and struggles out
From the throat of the over-flowing spout!
Across the window-pane
It pours and pours;
And swift and wide,
With a muddy tide,
Like a river down the gutter roars
The rain, the welcome rain!

28. Everyone that flatters thee
Is no friend in misery.
Words are easy like the wind;
Faithful friend 'tis hard to find.
Every man will be thy friend
Whilst thou hast wherewith to spend;
But if store of coin be scant,
No man will supply thy want.
If a man be prodigal,
Bountiful they him call.
If he be inclined to vice
Quickly they will him entice.
But if fortune once do frown,
Then farewell his great renown;
They that fawned on him before
Use his company no more.

29. I saw a boy with eager eye,
Open a book upon a stall,
And read, as he'd devour it all;
Which when the stall-man did espy,
Soon to the boy I heard him call,
"You, Sir, you never buy a book,
Therefore in one you shall not look."
The boy passed slowly on, and with a sigh

He wished he never had been taught to read,
Then of the old churl's books he should have had
no need.
Of sufferings the poor have many,
Which never can the rich annoy:
I soon perceived another boy,
Who looked as if he had not any
Food—for that day at least—enjoy
The sight of cold meat in a tavern larder.
This boy's case, then thought I, is surely harder,
Thus hungry, longing, thus without a penny,
Beholding choice of dainty-dressed meat.
No wonder if he wished he ne'er had learned to eat.

30. Little Lamb, who made thee?
Dost thou know who made thee?
Gave thee life, and bade thee feed
By the stream and o'er the mead;
Gave thee clothing of delight,
Softest clothing, woolly, bright;
Gave thee such a tender voice,
Making all the vales rejoice?
Little Lamb, who made thee?
Dost thou know who made thee?
Little Lamb, I'll tell thee,
Little Lamb, I'll tell thee:
He is called by thy name,
For He calls himself a Lamb.
He is meek, and He is mild;
He became a little child.
I a child and thou a lamb,
We are called by His name.
Little Lamb, God bless thee!
Little Lamb, God bless thee!

31. No man ever found a happy life by chance
Or yawn'd it into being, with a wish:
Or, with the snout of grov'ling appetite
E'er smelt it out, and grubb'd it from the dirt;
An art it is, and must be learnt; and learnt
With unremitting effort, or be lost;

And leave us perfect blockheads, in our bliss:
The clouds may drop down titles and estates;
Wealth may seek us; but wisdom must be sought;
Sought before all; but (how unlike all else
We seek on earth!) 'tis never sought in vain.

32. 'Mid pleasures and palaces though we may roam,
Be it ever so humble, there's no place like home!
A charm from the skies seems to hallow us there,
Which, seek through the world, is ne'er met with elsewhere.
An exile from home, splendour dazzles in vain!
Oh! give me my lowly thatched cottage again!
The birds singing gaily that came at my call—
Give me them! and the peace of mind dearer than all!

33. I've watched you now a full half-hour,
Self-poised upon that yellow flower;
And, little butterfly, indeed
I know not if you sleep or feed.
How motionless! not frozen seas
More motionless! and then
What joy awaits you when the breeze
Hath found you out among the trees,
And calls you forth again!
This plot of orchard ground is ours:
My trees they are, my sister's flowers.
Here rest your wings when they are weary,
Here lodge as in a sanctuary!
Come often to us, fear no wrong;
Sit near us on the bough!
We'll talk of sunshine and of song,
And summer days when we were young;
Sweet childish days that were as long
As twenty days are now.

34. Men! whose boast it is that ye
Come of fathers brave and free,
If there breathe on earth a slave,
Are ye truly free and brave?
If ye do not feel the chain

When it works a brother's pain,
Are ye not base slaves indeed,
Slaves unworthy to be freed!
Is true Freedom but to break
Fetters for our own dear sake,
And, with leathern hearts, forget
That we owe mankind a debt?
No! True Freedom is to share
All the chains our brothers wear,
And, with heart and hand, to be
Earnest to make others free!
They are slaves who fear to speak
For the fallen and the weak;
They are slaves who will not choose
Hatred, scoffing, and abuse,
Rather than in silence shrink
From the truth they needs must think:
They are slaves who dare not be
In the right with two or three.

35. I met a traveller from an antique land
Who said: Two vast and trunkless legs of stone
Stand in the desert. Near them on the sand,
Half sunk, a shatter'd visage lies, whose frown
And wrinkled lip and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamp'd on those lifeless things,
The hand that mock'd them and the heart that fed;
And on the pedestal these words appear:
'My name is Ozymandias, king of kings:
Look on my works, ye Mighty, and despair!'
Nothing beside remains. Round the decay
Of that colossal wreck, boundless and bare
The lone and level sands stretch far away.

XIV. PRECIS WRITING

The word **precis** comes from the French, and means simply "summary." A distinction is sometimes made between precis and summary. Thus a short account of a speech, a conversation, or a debate is called a summary but not a precis. A precis, strictly, is the cutting down of a long written passage into briefer compass. But this fine distinction between precis and summary, if right, is usually ignored in practice. For all practical purposes there is no difference between a summary and a precis. In an examination you may be asked to write a summary or precis of a passage, or give its substance, or to re-write a given passage in a briefer form; all those phrases mean the same thing.

In precis writing as in paraphrasing it is necessary to master completely the meaning and significance of the given passage. The passage should be dealt with as a whole and not in pieces. The aim of the summary-writer is to convey in a few sentences the whole sense and significance of a much longer passage. It is of course necessary to omit from the summary many details and many ornaments of expression. But no essential point of the original should be omitted, though the summary should not be allowed to be lengthened by any unnecessary figures of speech, illustrations, or quotations: figures of speech may be expressed in other simple words or may completely disappear; quotations too may be omitted unless they form integral parts of the passage.

As in paraphrasing, considerable practice alone will help the student to make good summaries. The following plan may, however, be of some assistance:

1. Read the passage carefully two or three times (or more) till the meaning is well understood.

2. Note down the central idea or the main topics. Often the main idea of the passage can be expressed in a phrase: this phrase will make the title of the passage. If the passage is a paragraph see if it has a topic sentence.

3. Make an outline summary of the passage, dividing it into main topics and sub-topics if possible, as shown in the chapter on Essay writing.

4. Write off in a plain, businesslike English a continuous summary, linking up the topics and subtopics already written down. Pay as much attention to grammar and style as in any composition.

5. The third person is usually used for a summary; but it need not begin with the words "the author says" or "the poet said".

The following examples show how summaries may be written:

I. Rewrite the following sentences in a simpler and briefer form, leaving out anything which you regard as mere circumlocution:—

(*a*) There is, perhaps, no fault so vicious in those who professionally employ the weapon, which according to a well-known and highly esteemed poet is mightier than the sword, as the needless accumulation of words and phrases that have little or no bearing upon the matter which the scribe is attempting to make clear to the intelligence of those who come to him and his "brothers of the pen" for light and leading in things of the mind.

(*b*) He commenced his rejoinder by venturing the unexceptionable remark that his absence from the scene of the unfortunate and greatly to be regretted accident prevented him from giving a considered and deliberate

opinion on the circumstances which had contributed to the injury of the persons concerned in this most painful affair.

Reading the first of these sentences carefully we find that what the writer wants to say is this: "Some writers who employ the pen professionally are in the habit of using words and phrases unnecessarily. This accumulation of words and phrases often has no connection with the matter which the writer is trying to make clear to his readers." All that may be expressed in one sentence somewhat as follows:

The greatest defect in any professional writer is the unnecessary use of words and phrases which have nothing to do with the matter that he is attempting to make clear to his readers.

The second sentence may be stated somewhat as follows:

He began his rejoinder by saying that as he was not present at the scene of the accident he was not in a position to give his considered opinion on it.

Take a longer passage:

II. We always think of cats in the feminine, I suppose because they usually have kittens. And certainly the mother cat is the most lovable and human of all, a picture of softness and comfort and content ...... But apart from her lovely motherhood, the cat has many feminine virtues. She contrasts with the dog, whose virtues are masculine. Perhaps in nothing is she more feminine than in her preference for the reality of a thing over its appearance. The dog pretends much more than the cat. He pretends he does not see the big dog across the road, or that he wants to fight; all the time he is dying for his mistress to call him off. He pretends he hates the stranger ringing the bell, and threatens with all sorts of noises he never means to turn into actions. The dog behaves courage-

ously because he dislikes being laughed at, and thus gets credit for more courage than he really has; he bluffs to keep the enemy away. The cat does not put on an appearance of ferocity; she is not ashamed to show her fear, and runs when she can, reserving her courage till the last step in feminine desperation. Dog and man behave bravely because they think they ought, cat and woman because they must. Dog and man display their courage, but are bravest where they cannot reach the enemy. Neither cat nor woman makes her courage conspicuous; she keeps it for where danger is greatest.

The central idea of the passage is the difference between cats and dogs. An outline summary of the passage may be made somewhat as follows:

1. We think of cats in the feminine.
2. The cat is a contrast to the dog.
   - (*a*) The dog's qualities are masculine and the cat's feminine.
   - (*b*) The cat prefers the reality of a thing to its appearance.
   - (*c*) The dog pretends a great deal. He pretends to ignore the big dog in the street; he pretends to hate the stranger and threatens him. The dog behaves courageously because he thinks he must.

     The cat does not pretend. She is not ashamed to run off when she is afraid. She does not show her courage till the last desperate moment.
3. Dogs and men behave courageously because they think they ought.

   Cats and women behave courageously because they must.

   Dogs and men display their courage when they are safe.

Cats and women use their courage when danger demands it most.

The actual summary will vary according to the length required. The following is neither too long nor too short:

The cat has many feminine qualities. In her feminine virtues she is a contrast to the masculine dog. The dog pretends a great deal—that he does not see the big dog in the street; that he hates the stranger at the door; that he is courageous. The cat does not pretend; she is not ashamed to run when afraid; she does not show her courage till the desperate moment. Dogs and men behave courageously because they think they must, but cats and women are courageous because they have to be, reserving their courage for the moment of danger.

Here are some more passages and summaries of them:

1. Practically all the progress that man has made is due to the fact that he is mortal. He has recognised that he is in this world only for a little while, and this knowledge has been a goad to stimulate him to make diligent use of whatever talents he is endowed with. The secrets of Nature have been wrested from her grudging fingers by men who, knowing they were mortal, have sought to comprehend the mysteries of the world around them in the hope that knowledge might enable them, if not to circumvent death, at least to ameliorate the asperities of life for themselves and others.

All our instincts and emotions are reinforced by death. If we were not mortal the paternal and maternal instincts would not dominate our lives so strongly as they do. If we knew that we should never die, we should have no desire for children to perpetuate our names and carry on the succession of the race. Thus, ultimately, we should arrive at a world without a child; and a world without a child would be a place in which there was no

call for some of the most beautiful emotions to which the human soul can give expression. And death lends a peculiar sanctity to human love. A man may love his books, but the love he bears his wife, his children, or his friends is something deeper and more sublime; it is a love intensified and purified by the thought that human life is a finite thing which may at any moment be touched by the finger of death.

The title of the passage may be either "The Value of Mortality" or "Death and Human Life".

Summary:—

Because man is mortal he has made use of his talents and wrested from Nature her secrets in order to make life more bearable, if not to conquer death.

Our parental instincts are reinforced by death. If there were no death we should not care so much to have children to perpetuate the race. How different the world would be without children! Death makes human affections noble. Love for relations and friends is deeper than the love for things because the thought of death intensifies it.

2. Speech is a great blessing, but it can also be a great curse, for, while it helps us to make our intentions and desires known to our fellows, it can also, if we use it carelessly, make our attitude completely misunderstood. A slip of the tongue, the use of an unusual word, and so on, may create an enemy where we had hoped to win a friend. Again, different classes of people use different vocabularies, and the ordinary speech of an educated man may strike an uneducated listener as showing pride; unwittingly we may use a word which bears a different meaning to our listener from what it does to men of our own class. Thus speech is not a gift to use lightly without thought, but one which demands careful handling: only a fool will express himself alike to all kinds and conditions of men.

Summary:—

Speech is a great blessing as it enables us to transmit our thoughts to our fellows. But words, if used carelessly, can be dangerous things. Different people use different vocabularies, and the same word may have different meanings for men of different classes. A wrong word may make an enemy instead of a friend. The gift of speech must therefore be used wisely.

3. Even the most patriotic Englishmen will approve the scheme which aims to preserve the field of Bannockburn as a Scottish national memorial. A preliminary meeting of the committee concerned with the project has already been held in Edinburgh, as *The Times* has reported, and it is expected that a general appeal for support will be addressed to Scots at home and abroad.

Bannockburn, "where Scotland's freedom was won," has inspired so many pens, poetic, historical, controversial, that the fault must be our own if we know less about it, at least in its outstanding features, than we know about some of the major actions in the Great War. And this notwithstanding that the location of the actual piece of ground on which the decisive fighting took place is disputed. But to this we shall refer again, remarking meanwhile that it is notable that there are many battles, including some fought in our own time, of which some detail more or less important, remains obscure and debatable. That Bannockburn was fought is the vital fact; and the question of the precise strip of land on which the combat took place will, no doubt, prove no insuperable obstacle to the memorialising of the battle, or rather "the spirit of nationality of Scotsmen, their character, grit and determination." How well chosen are those words we see as we read the story of the fight, a story which puts in its proper perspective the vexed question of the actual final alignment of the troops which took part in it.

Summary:—

Even the most patriotic Englishmen will approve the scheme to preserve the field of Bannockburn as a Scottish national memorial, a meeting for which purpose has been held in Edinburgh.

Bannockburn has been the theme of so much writing that it must be our own fault if we know less about it than about some major action in the Great War. The actual site of the battle is now uncertain, but that does not matter. What does matter is that Bannockburn was fought; and the question of the exact site of the battle will be no obstacle to the memorialising of the "spirit of nationality of Scotsmen, their character, grit, and determination." The story of the fight shows how well chosen are those words, and puts in its proper perspective the question of the position of the armies which took part in it.

Often it is an assistance in precis writing to be able to substitute a single word for a group of words. Thus in the sentence "He is a servant *whose value it is impossible to overestimate*" it is possible to substitute the word *invaluable* for the words italicised. Again, the sentence "The opinion *that everybody had* about him was that he was *liable at any time to fail to fulfil his promises*" can be expressed more briefly as "The *general* opinion about him was that he was *undependable* (or *untrustworthy* or *unreliable*)." "That author writes *in such a way that his thoughts are perfectly easy to follow*" can be expressed more briefly by substituting "*lucidly*" or some such word for the words italicised.

The ability to substitute a single word for a large number of words depends upon one's vocabulary and will come with practice. It must be constantly remembered that the word substituted should completely convey the sense of the phrase or group of words in

place of which it is used. The attention of the student may once again be drawn to the second chapter of this book. For all composition, and to be able to find a single word that will adequately convey the meaning of a large number of words, a suitable vocabulary is necessary. Constant reading with the help of a dictionary, as well as ceaseless practice in writing alone will help anyone to acquire a sufficiently large stock of words.

Exercises

I. Substitute suitable single words for the words italicised in the following sentences: (re-write where necessary).

1. The sailor told a tale that was *too strange to be believed.*
2. Rama is *too ready to believe anything that is told him.*
3. *Without making any noise* the thief opened the window and entered the house.
4. The train arrived half an hour *after the time at which it was due to arrive.*
5. The Rajah *formally renounced the crown* in favour of the Yuvarajah.
6. All fruits are not *fit to be eaten.*
7. Rama's writing is *such as cannot be read.*
8. There are many people in India *who cannot read and write.*
9. *One who is guilty of taking for himself what belongs to others* is punished.
10. The thief, finding that he was seen, jumped out of the window *before a moment had elapsed.*
11. The plan suggested by my friend was *such as could not be put into practice.*
12. I have visited Calcutta *not once or twice, but several times.*
13. This club has a secretary *who does not get any salary.*
14. The statement made by the witness was *not in accordance with fact.*

15. Attached to all modern houses there is *a shed for putting motor cars in.*
16. The teacher asked the boy not to *go off from the main subject of discourse.*
17. Passing in the first class was *the last thing anyone would have expected* of Rama.
18. The *daily allowance of food* served out to the soldiers seemed quite sufficient for them.
19. Mr. Brown has a *position that carries high pay with little work.*
20. On the arrival of the Viceroy the town was *decorated with lights.*

II. State in as few words as possible the main idea of each of the following sentences:

1. Under the cool shade of the overhanging trees which, under the influence of the new Spring, had put on blossoms that were sweet to the eye and gave forth faint and pleasing odours, and on which the birds newly returned from the sunny south were perched, singing their melodious songs, sat Valencia, anxiously awaiting the return of the messenger.
2. An extensive mail robbery, which appears to have been cleverly conceived and executed with great daring, became known on Saturday, when it was found that registered letters and parcels which formed part of a particularly heavy mail carried by the United States Lines steamer *Leviathan* from New York to Southampton had been tampered with and their valuable contents removed.
3. Though it is true that money can buy most things on earth that the heart of man may desire, though it provides him with comforts and luxuries that nothing else can give, the mere possession of wealth does not lead to that desirable state we call happiness, which the ascetic and the penniless saint have often possessed.
4. For the maintenance of real health two things more than others are essential—some form of physical activity helping the development of muscle and

nerve and the free circulation of the blood, and a simple, wholesome, balanced diet.

5. There are many domestic pets on whom man pours his love and to whom he gives an almost paternal care; but were we to investigate as to which animal holds the most trusted position we shall probably find that the dog holds a unique position.
6. The sneerers and scoffers at religion do not spring from amongst the simple children of nature, but are the excrescences of overwrought refinement; and though their baneful influence has indeed penetrated to the country and corrupted men there, the source and fountain-head was amongst crowded houses, where nature is scarcely known.
7. Laugh and mock if you will at the worship of stone idols, but mark ye this, ye breakers of images, that in one regard, the stone idol bears awful semblance of Deity—unchangefulness in the midst of change—the same seeming will, and intent for ever and ever inexorable!
8. I want you to feel, with me, that whatever advantages we possess in the present day in the diffusion of education and literature can only be rightly used by any of us when we have apprehended clearly what education is to lead to, and literature to teach.
9. We speak of a young rabbit or an old rabbit, a young horse, an old cow, a kitten or a cat, a puppy or a dog; but a squirrel, no matter what its development, is just a squirrel: that is to say, an indescribably wonderful woodland creature, as far removed from our own life and ken as any English animal.
10. There are dogs of many breeds—terriers, bull-dogs toy-dogs, and a long list more—and dogs of many tempers, some cunning, some vicious, some treacherous, some gentle, some rough; but if we were asked to say what we considered the outstanding quality of dogs as a species we should be very near the truth if we said that it is faithfulness, an

unswerving devotion to and love for their owners, and we should be able to quote countless instances in which this faithfulness has been strikingly shown.

III. Give in your own words the substance of the following passages. Let the précis in each case not exceed one third the length of the original. Give a title to each of the passages.

1. As nowadays we build monuments to great men, so in the Middle Ages they built shrines on the spots which saints had made holy, and communities of pious people gathered together there—beginning with the personal friends the saint had left behind him—to try to live as he had lived, to do good as he had done good, and to die as he had died. Thus arose religious fraternities; companies of men who desired to devote themselves to goodness; to give up pleasure, and amusement, and self-indulgence, and to spend their lives in prayer and works of charity.

2. I was told by a person who had spent most of his life on the pampas that on one occasion, when travelling in the neighbourhood of Cape Corrientes, his horse died under him, and he was compelled to continue his journey on foot, burdened with his heavy native horsegear. At night he made his bed under the shelter of a rock, on the slope of a stony sierra; a bright moon was shining, and about nine o'clock in the evening four pumas appeared, two adults with their two half-grown young. Not feeling the least alarm at their presence, he did not stir; and after a while they began to gambol together close to him, concealing themselves from each other among the rocks, just as kittens do, and frequently while pursuing one another leaping over him. He continued watching them until past mid-night, then fell asleep, and did not wake until morning, when they had left him.

3. Everyone endeavours to make himself as agreeable to society as he can; but it often happens those who most aim at shining in conversation overshoot their mark. Though a man succeeds, he should not (as is frequently the case) engross the whole talk to himself; for that destroys the very essence of conversation, which is talking together. We should try to keep up conversation like a ball bandied to and fro from one to another rather than seize it all to ourselves and drive it before us like a football. We should likewise be cautious to adapt the matter of our discourse to our company, and not talk Greek before ladies, or of the last new furbelow to a meeting of country justices.

4. Abou Ben Adhem (may his tribe increase)
Awoke one night from a deep dream of peace,
And saw within the moonlight in his room,
Making it rich, and like a lily in bloom,
An angel writing in a book of gold.
Exceeding peace had made Ben Adhem bold,
And to the presence in the room he said,
'What writest thou?'—The vision raised its head,
And with a look made of all sweet accord,
Answered, 'The names of those who love the Lord.'
'And is mine one?' said Abou. 'Nay, not so,'
Replied the angel. Abou spoke more low,
But cheerly still; and said, 'I pray thee then,
Write me as one who loves his follow men.'
The angel wrote, and vanished. The next night
It came again with a great wakening light,
And show'd the names whom love of God had blessed.
And lo! Ben Adhem's name led all the rest.

5. The rising of the Italian people from under their unutterable wrongs, and the tardy burst of day upon them after the long long night of oppression that has darkened their beautiful country, have naturally caused my mind to dwell often of late on my own small wanderings in Italy. Connected with

them is a curious little drama, in which the character I myself sustained was so very subordinate that I may relate its story without any fear of being suspected of self-display.

6. I must tell here an experience of mine with another newsboy. I tell it because it gives so good an example of that uncivil kindness of the American, which is their most bewildering character to one newly landed. It was immediately after I had left the emigrant train; and I am told I looked like a man at death's door, so much had this long journey shaken me. I sat at the end of a car, and the catch being broken, and myself feverish and sick, I had to hold the door open with my foot for the sake of air. In this attitude my leg debarred the newsboy from his box of merchandise. I made haste to let him pass when I observed that he was coming; but I was busy with a book and so once or twice he came upon me unawares. On these occasions he most rudely struck my foot aside; and though I myself apologised, as if to show him the way, he answered me never a word. I chafed furiously and I fear the next time it would have come to words. But suddenly I felt a touch upon my shoulder, and a large juicy pear was put into my hand. It was the newsboy, who had observed that I was looking ill and so made me this present out of a tender heart. For the rest of the journey I was petted like a sick child; he lent me newspapers, thus depriving himself of his legitimate profit on their sale and came repeatedly to sit by me and cheer me up.

7. A sweet and graceful creature was Lucy Mayne. Her mother, a refined and cultivated woman, the daughter of a clergyman, had communicated, perhaps unconsciously, much of her own taste to her daughter. It is true that most young ladies, even of her own station, would have looked with

great contempt on Lucy's acquirements, who neither played nor drew, and was wholly, in the phrase of the day, unaccomplished; but then she read Shakespeare and Milton, and the poets and prose writers of the Jameses' and Charleses' times, with a perception and relish of their beauty very uncommon in a damsel under twenty; and when her father boasted of his Lucy as the cleverest as well as the prettiest lass within ten miles, he was not so far wrong as many of his hearers were apt to think him.

8. Once upon a time there was a man who had three sons by one wife, and all at a birth, neither could the midwife tell certainly which was the eldest. Their father died while they were young; and upon his death-bed, calling the lads to him, spoke thus:

'Sons, because I have purchased no estate, nor was born to any, I have long considered of some good legacies to bequeath to you; and at last, with much care, as well as expense, have provided each of you (here they are) a new coat. Now, you are to understand that these coats have two virtues contained in them; one is, that with good wearing they will last you fresh and sound as long as you live; the other is, that they will grow in the same proportion with your bodies, lengthening and widening of themselves, so as to be always fit. Here; let me see them on you before I die. So; very well; pray, children, wear them clean, and brush them often. You will find in my will (here it is) full instructions in every particular concerning the wearing and management of your coats; wherein you must be very exact, to avoid the penalties I have appointed for every transgression or neglect, upon which your future fortunes will entirely depend. I have also commanded in my will that you should live together in one house like brethren and friends, for then you will be sure to thrive, and not otherwise.'

9. There are two faults in conversation, which appear very different, yet arise from the same root, and are equally blameable; I mean an impatience to interrupt others; and the uneasiness of being interrupted ourselves. The two chief ends of conversation are to entertain and improve those we are among, or to receive those benefits ourselves; which whoever will consider, cannot easily run into either of these two errors; because, when any man speaks in company it is to be supposed he does it for his hearers' sake, and not his own; so that common discretion will teach us not to force their attention, if they are not willing to lend it; nor, on the other side, to interrupt him who is in possession, because that is in the grossest manner to give the preference to our own good sense.

10. In all classification of deadly sins pride has been given the first place. Augustine calls it the root of all sin; Thomas Aquinas says that it is inordinate desire for our own excellence, whereby a man is not subject even to God; Dante describes it as the devil's darling sin; and John Ruskin says it is at the bottom of all great mistakes.

There is, however, a vast distinction between self-respecting pride and foolish pride. A man should hold himself in reasonable esteem, and maintain at all times and in all circumstances a degree of dignity—even though for doing so he may be accused of haughtiness or sanctimoniousness.

11. The greatest results in life are usually attained by simple means and the exercise of ordinary qualities. The road of human welfare lies along the old highway of steadfast well-doing; and they who are the most persistent and work in the truest spirit will usually be the most successful. Fortune has often been blamed for her blindness; but fortune is not so blind as men are. Those

who look into practical life will find that fortune is usually on the side of the industrious, as the winds and waves are on the side of the best navigators. In the pursuit of even the highest branches of human enquiry, the common qualities are found the most useful, such as common sense, attention, application, and perseverance.

12. People moan about poverty as a great evil; and it seems to be an accepted belief that if people only had plenty of money, they would be happy and useful and get more out of life. As a rule there is more genuine satisfaction in life and more obtained from life in the humble cottages of the poor man than in the palaces of the rich. I always pity the sons and daughters of rich men, who are attended by servants, and have governesses at a later age; at the same time I am glad to think that they do not know what they have missed.

It is because I know how sweet and happy and pure the home of honest poverty is, how free from perplexing care and from social envies and jealousies—how loving and united its members are in the common interest of supporting the family—that I sympathise with the rich man's boy and congratulate the poor man's son. It is for these reasons that from the ranks of the poor so many strong, eminent, self-reliant men have always sprung and always must spring. If you will read the list of the "Immortals who were not born to die," you will find that most of them have been poor.

13. The voyagers having formed a design of landing, the boats were manned; and they had no sooner come near the shore than two men advanced, as if to dispute their setting foot on land. Captain Cook threw them beads, nails, and other trifles, which they took up and seemed to be delighted with. He then made signs that he wanted water,

and used every possible means to convince them that no injury was intended. They now made signs to the boat's crew to land, on which they put the boat in; but they had no sooner done so, than the two Indians came again to oppose them. A musket was now fired between them, on the report of which one of them dropped a bundle of lances, which he instantly snatched up again. One of them threw a stone at the boat, on which Captain Cook ordered a musket, loaded with small shot, to be fired, which wounded the eldest of them on the legs; he retired with speed. The people in the boats now landed, imagining that the wounds which this man had received would put an end to the contest. In this, however, they were mistaken, for he immediately returned with a kind of shield, and advancing with great intrepidity, they both discharged their lances at the boat's crew, but did not wound any of them. Another musket was now fired at them, on which they threw another lance, and then took to their heels.

14. In our return home we (the Spectator and Sir Roger de Coverley) met with a very odd accident, which I cannot forbear relating, because it shows how desirous all who know Sir Roger are of giving him marks of their esteem. When we were arrived upon the verge of his estate, we stopped at a little inn to rest ourselves and our horses. The man of the house had, it seems, been formerly a servant in the knight's family; and, to do honour to his old master, had some time since, unknown to Sir Roger, put him up in a sign-post before the door, so that "The Knight's Head" had hung out upon the road about a week before he himself knew anything about it. As soon as Sir Roger was acquainted with it, finding that his servant's indiscretion proceeded wholly from affection and goodwill, he only told

him that he had made him too high a compliment; and when the fellow seemed to think that could hardly be, added, with a more decisive look, that it was too great an honour to any man under a duke, but told him at the same time that it might be altered with a very few touches, and that he himself would be at the charge of it. Accordingly they got a painter by the knight's directions to add a pair of whiskers to the face, and by a little aggravation of the features to change it into "The Saracen's Head". I should not have known this story had not the inn-keeper, upon Sir Roger's alighting, told him in my hearing that his honour's head was brought back last night, with the alterations that he had ordered to be made in it. Upon this my friend, with his usual cheerfulness, related the particulars above-mentioned, and ordered the head to be brought into the room. I could not forbear discovering greater expressions of mirth than ordinary upon seeing this monstrous face, under which, notwithstanding it was made to frown and stare in the most extraordinary manner, I could still discover a distant resemblance of my old friend. Sir Roger, upon seeing me laugh, desired me to tell him truly if I thought it possible for people to know him in that disguise. I at first kept my usual silence but upon the knight's conjuring me to tell him whether it was not still more like himself than a Saracen, I composed my countenance in the best manner I could and replied that "much might be said on both sides."

15. The love of books is intensest in youth and almost invariably cools with the passage of winters, but the love of words is a mild passion that is seldom present in youth and seldom absent in maturity and age. There is a year in the life of all intelligent men and reading women when they make up their minds that they must have a dictionary.

In the case of the humble-minded it may be eighteen, and the proud may fight against his necessity till he is thirty, but in the end he surrenders and loves it the better when he finally realises that he did not know all its heart by reading and by common conversation.

16. The public library is important, not only because it places the best books at the disposal of the poor student or specialist, but also because it can be the most powerful of instruments in the education of the public taste. A good library does not content itself with handing across the counter the books which are demanded; it allows the reader access to the shelves, and it provides persons who are ready to advise him and to put him on the track of the sort of books he wants. There is in this respect all the difference in the world between good and bad library administration. The good library is not merely a storehouse; it is a place where children and adults alike learn what to read. The problem, therefore, of making the libraries efficient is not merely one of co-ordination or of providing a good service of books, but also one of getting the right people as librarians and assistants. Librarianship has achieved recognition of late years as a university course. If the course is post graduate, well and good; but the indispensable qualities for a good librarian are not bibliographical knowledge or even dexterity with card-indexes, but a good general education and a wide sympathy with all sections of the reading public. For the best librarian is not he who buys the best selection of books, or makes the best catalogue of them—important as these things are—but he who gets his books used to the best advantage.

17. The law of nature is that a certain quality of work is necessary to produce a certain quantity of good, of any kind whatever. If you want knowledge, you

must toil for it; if food, you must toil for it; and if pleasure, you must toil for it. But men do not acknowledge this law, or strive to evade it hoping to get their knowledge, and food, and pleasure for nothing; and in this effort they either fail of getting them, and remain ignorant and miserable, or they obtain them by making other men work for their benefit; and then they are tyrants and robbers. Yes, and worse than robbers.

18. *Palamon.* Is there record of any two that loved
Better than we do, Arcite?
Arcite. Sure, there cannot.
Palamon. I do not think it possible our friendship
Should ever leave us.
Arcite. Till our deaths it cannot;
And after death our spirits shall be led,
To those that love eternally. Speak on, sir.
Enter Emilia *and her* Woman *below.*
Emilia. This garden has a world of pleasures in't.
What flower is this?
Woman. 'Tis called Narcissus, madam.
Emilia. That was a fair boy certain, but a fool
To love himself; were there not maids enough?
Arcite. Pray, forward.
Palamon. Yes.
Emilia. Or were they all hard-hearted?
Woman. They could not be to one so fair.
Emilia. *Thou* wouldst not.
Woman. I think I should not, madam.
Emilia. That's a good wench!
But take heed to your kindness though!
Woman. Why, madam?
Emilia. Men are mad things.
Arcite. Will you go forward cousin?
Emilia. Canst not thou work such flowers in silk,
wench?
Woman. Yes.
Emilia. I have a gown full of 'em; and of these;

This is a pretty colour: will't not do
Rarely upon a skirt, wench?
Woman. Dainty, madam.
Arcite. Cousin, cousin! how do you, sir? Why, Palamon!
Palamon. Never till now I was in prison, Arcite.
Arcite. Why, what's the matter, man?
Palamon. Behold, and wonder!
By Heaven, she is a goddess!
Arcite. Ha!
Palamon. Do reverence;
She is a goddess, Arcite!
Emilia. Of all flowers,
Methinks a rose is best.
Woman. Why, gentle madam?
Emilia. It is the very emblem of a maid:
For when the west wind courts her gently,
How modestly she blows, and paints the sun
With her chaste blushes! When the north comes near her,
Rude and impatient, then, like chastity,
She locks her beauties in her bud again,
And leaves him to base briers.
Arcite. She's wondrous fair!
Palamon. She's all the beauty extant.
Emilia. The sun grows high; let's walk in. Keep these flowers.
We'll see how near art can come near their colours.
I'm wondrous merry-hearted; I could laugh now.
Exeunt Emilia *and* Woman.
Palamon. What think you of this beauty?
Arcite. 'Tis a rare one.
Palamon. Is't but a rare one?
Arcite. Yes a matchless beauty.
Palamon. Might not a man well lose himself, and love her?
Arcite. I cannot tell what you have done; I have;
Beshrew mine eyes for't! Now I feel my shackles.
Palamon. You love her, then?
Arcite. Who would not?

Palamon. And desire her?
Arcite. Before my liberty.
Palamon. I saw her first.
Arcite. That's nothing.
Palamon. But it shall be.
Arcite. I saw her too.
Palamon. Yes; but you must not love her.
Arcite. I will not, as you do, to worship her,
As she is heavenly and a blessed goddess;
I love her as a woman, to possess her;
So both may love.
Palamon. You shall not love at all.
Arcite. Not love at all! Who shall deny me?
Palamon. I, that first saw her; I, that took possession
First with mine eye of all those beauties in her
Revealed to mankind. If thou lovest her,
Or entertain'st a hope to blast my wishes,
Thou art a traitor, Arcite, and a fellow
False as thy title to her: friendship, blood,
And all the ties between us, I disclaim,
If thou once think upon her!
Arcite. Yes, I love her;
And if the lives of all my name lay on it,
I must do so; I love her with my soul.
If that will lose ye, farewell, Palamon!
I say again, I love; and, in loving her, maintain
I am as worthy and as free a lover,
And have as just a title to her beauty,
As any Palamon, or any living
That is a man's son.
Palamon. Have I called thee friend?

19. Of all his (Hasting's) errors the most serious was perhaps the choice of a champion. Clive, in similar circumstances, had made a singularly happy selection. He put himself into the hands of Wedderburn, afterwards Lord Loughborough, one of the few great advocates who have also been great in the House of Commons. To the defence of Clive, therefore, nothing was wanting, neither

learning nor knowledge of the world, neither forensic acuteness nor that eloquence that charms political assemblies. Hastings entrusted his interest to a very different person, a major of the Bengal army, named Scott. This gentleman had been sent over from India some time before as the agent of the Governor-General. It was rumoured that his services were rewarded with Oriental munificence; and we believe that he received much more than Hastings could conveniently spare. The Major obtained a seat in Parliament, and was there regarded as the organ of his employer. It was evidently impossible that a gentleman so situated could speak with the authority which belongs to an independent position. Nor had the agent of Hastings the talents necessary for obtaining the ear of an assembly which, accustomed to listen to great orators, had naturally become fastidious. He was always on his legs; he was very tedious; and he had only one topic, the merits and wrongs of Hastings. Everybody who knows the House of Commons will easily guess what followed. The Major was soon considered as the greatest bore of his time.

20. The first character of right childhood is that it is Modest. A well-bred child does not think it can teach its parents, or that it knows everything. It may think its father and mother know everything,——perhaps that all grown-up people know everything; very certainly it is sure that *it* does not. And it is always asking questions and wanting to know more. Well, that is the first character of a good and wise man at his work. To know that he knows very little;——to perceive that there are many above him wiser than he; and to be always asking questions, wanting to learn, not to teach. No one ever teaches well who wants to teach, or governs well who wants

to govern; it is an old saying (Plato's, but I know not if his, first), and as wise as old.

21. The second character of right childhood is to be Faithful. Perceiving that its father knows best what is good for it, and having found always, when it has tried its own way against his, that he was right and it was wrong, a noble child trusts him at last wholly, gives him its hand, and will walk blindfold with him, if he bids it. And that is the true character of all good men also, as obedient workers, or soldiers under captains. They must trust their captains;—they are bound for their lives to choose none but those whom they can trust. Then, they are not always to be thinking that what seems strange to them or wrong in what they are desired to do, is strange or wrong. They know their captain: where he leads they must follow, what he bids, they must do; and without this trust and faith, without this captainship and soldiership, no great deed, no great salvation is possible to man.

22. The third character of right childhood is to be Loving and Generous. Give a little love to a child, and you get a great deal back. It loves everything near it, when it is a right kind of child—would hurt nothing, would give the best it has away, always, if you need it—does not lay plans for getting everything in the house for itself and delights in helping people; you cannot please it so much as by giving it a chance of being useful, in ever so little a way.

23. What, speaking in quite unofficial language, is the net purport and upshot of war? To my own knowledge, for example, there dwell and toil, in the British village of Dumdrudge, usually some five hundred souls. From these, by certain 'natural enemies' of the French there are successively selected, during the French war, say thirty able-bodied men. Dumdrudge, at her own ex-

pense, has suckled and nursed them; she has, not without difficulty and sorrow, fed them up to manhood, and even trained them to crafts, so that one can weave, another build, another hammer, and the weakest can stand under thirty stone avoirdupois. Nevertheless, amid much weeping and swearing, they are selected; all dressed in red; and shipped away, at the public charges, some two thousand miles, or say only to the south of Spain; and fed there till wanted.

And now to that same spot in the south of Spain are thirty similar French artisans, from a French Dumdrudge, in like manner wending; till at length, after infinite effort, the two parties come into actual juxtaposition; and Thirty stands fronting Thirty, each with a gun in his hand.

Straightway the word 'Fire'! is given and they blow the souls out of one another, and in place of sixty brisk useful craftsmen, the world has sixty dead carcases, which it must bury, and anon shed tears for. Had these men any quarrel? Busy as the devil is, not the smallest! They lived far enough apart; were the entirest strangers; in so wide a universe, there was even, unconsciously, by commerce, some mutual helpfulness between them. How then? Simpleton! their governors had fallen out; and instead of shooting one another, had the cunning to make these poor blockheads shoot.

24. A match at bowls was being played, in which Drake and other high officers of the fleet were engaged, when a small armed vessel was seen running before the wind into Plymouth Harbour, with all sails set. Her commander landed in haste, and eagerly sought the place where the English lord-admiral and his captains were standing. His name was Fleming; he was the master of a Scotch privateer; and he told the English officers that he had that morning seen

the Spanish Armada off the Cornish coast. At this exciting information the captains began to hurry down to the water, and there was a shouting for the ships' boats: but Drake coolly checked his comrades, and insisted that the match should be played out. He said that there was plenty of time both to win the game and beat the Spaniards. The best and bravest match that ever was scored was resumed accordingly. Drake and his friends aimed their last bowls with the same steady calculating coolness with which they were about to point their guns. The winning cast was made: and then they went on board and prepared for action, with their hearts as light and their nerves as firm as they had been on the Hoe Bowling Green.

25. Remember, you soldier youths, who are in all ways the hope of your country; or must be, if she have any hope: remember that your fitness for all future trust depends upon what you are now. No good soldier in his old age was ever careless or indolent in his youth. Many a giddy and thoughtless boy has become a good bishop, or a good lawyer, or a good merchant; but no such an one ever became a good general. I challenge you, in all history, to find a record of a good soldier who was not grave and earnest in his youth. And, in general, I have no patience with people who talk about "the thoughtlessness of youth" indulgently. I had infinitely rather hear of thoughtless old age, and the indulgence due to *that*. When a man has done his work, and nothing can any way be materially altered in his fate, let him forget his toil, and jest with his fate, if he will; but what excuse can you find for wilfulness of thought, at the very time when every crisis of future fortune hangs on your decisions? A youth thoughtless! when all the happiness of his home for ever depends on the chances, or the passions,

of an hour! A youth thoughtless! when the career of all his days depends on the opportunity of a moment! A youth thoughtless! when his every act is a foundation-stone of future conduct, and every imagination a fountain of life or death! Be thoughtless in *any* after years, rather than now —though, indeed, there is only one place where a man may be nobly thoughtless,—his death-bed No thinking should ever be left to be done *there*.

26. Onward, still onward, I plunge in the night. Now have I reached the utmost limits of the town, where the last lamp struggles feebly with the darkness, like the farthest star that stands sentinel on the borders of uncreated space. It is strange what sensations of sublimity may spring from a very humble source. Such are suggested by this hollow roar of a subterranean cataract where a watercourse in flood precipitates itself beneath an iron grate, and is seen no more on earth. Listen awhile to its voice of mystery; and fancy will magnify it, till you start, and smile at the illusion. And now another sound—the rumbling of wheels—as the mail-coach, outward bound, rolls heavily off the pavements, and splashes through the mud and water on the road. All night long the poor passengers will be tossed to and fro between drowsy watch and troubled sleep, and will dream of their own quiet beds, and awake to find themselves still jolting onward. Happier my lot, who will straightway hie me to my familiar room, and toast myself comfortably before the fire, musing, and fitfully dozing and fancying a strangeness in such sights as all may see.

27. Four score and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war testing

whether that nation or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But in a larger sense we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our power to add or detract. The world will little note nor long remember what we say here, but it can never forget what they did here. 'Tis for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. 'Tis rather for us to be here dedicated to the great task remaining before us; that from these honoured dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom; and that government of the people, by the people, and for the people, shall not perish from the earth.

28. A life of action and danger moderates the dread of death. It not only gives us fortitude to bear pain, but teaches us at every step the precarious tenure on which we hold our present being. Sedentary and studious men are the most apprehensive on this score. Dr. Johnson was an instance in point. A few years seemed to him soon over, compared with those sweeping contemplations on time and infinity with which he had been used to pose himself. In the still life of a man of letters there was no obvious reason for a change. He might sit in an arm chair and pour out cups of tea to all eternity. Would

it have been possible for him to do so! The most rational cure after all for the inordinate fear of death is to set a just value on life. If we merely wish to continue on the scene to indulge our headstrong humours and tormenting passions, we had better be gone at once; and if we only cherish a fondness for existence according to the good we derive from it, the pang we feel at parting with it will not be very severe!

29. There are things in God's world which are not meant to perish,—works which survive the workmen, and multiply blessings when they are gone, and which make all who lend a faithful hand to their part of the husbandry of God, labourers with Him on that great field of time, whose culture and whose harvests are everlasting. The pains we spend upon our mortal selves will perish with ourselves; but the care we give out of a good heart to others, the efforts of disinterested duty, the deeds and thoughts of pure affection, are never lost; they are not liable to go waste, and are like a force that propagates itself for ever, changing its place but not losing its intensity. In short, there is a sense in which nothing human ever perishes: nothing, at least, which proceeds from the higher and characteristic part of a man's nature; nothing which comes out of his mind and conscience; nothing which he does as a subject of God's moral law.

30. When I look upon the tombs of the great, every emotion of envy dies in me; when I read the epitaphs of the beautiful, every inordinate desire goes out; when I meet with the grief of parents upon a tombstone, my heart melts with compassion; when I see the tomb of the parents themselves, I consider the vanity of grieving for those whom we must quickly follow. When I see kings lying by those who deposed them, when I consider rival wits placed side by side, or the holy men that

divided the world with their contests and disputes, I reflect with sorrow and astonishment on the little competitions, factions, and debates of mankind. When I read the several dates of tombs, of some that died yesterday, and some, six hundred years ago, I consider that great day when we shall all of us be contemporaries, and make our appearance together.

31. Pilgrimage, like many other acts of piety, may be reasonable or superstitious, according to the principles upon which it is performed. Long journeys in search of truth are not commanded. Truth, such as is necessary to the regulation of life, is always found where it is honestly sought. Change of place is no natural cause of the increase of piety, for it inevitably produces dissipation of mind. Yet, since men go every day to view the fields where great actions have been performed, and return with stronger impressions of the events, curiosity of the same kind may naturally dispose us to view that country whence our religion had its beginning, and I believe no man surveys those awful scenes without some confirmation of holy resolutions. That the Supreme Being may be more easily propitiated in one place than in another, is the dream of idle superstition; but that some places may operate upon our own minds in an uncommon manner, is an opinion which hourly experience will justify. He who supposes that his vices may be more successfully combated in Palestine will perhaps find himself mistaken; yet he may go thither without folly: he who thinks they will be more freely pardoned, dishonours at once his reason and religion.

32. Above all things the interest of your whole life depends on your being diligent, now while it is called today, in this place where you have come to get education. Diligence! That includes in it all virtues that a student can have; I mean it

to include all those qualities of conduct that lead on to the acquirement of real instruction and improvement in such a place. If you will believe me, you who are young, yours is the golden season of life. As you have heard it called, so it verily is, the seed-time of life; in which, if you do not sow, or if you sow tares instead of wheat, you cannot expect to reap well afterwards, and you will arrive at little.

By diligence I mean, among other things, and very chiefly too, honesty in all your enquiries, and in all you are about. Pursue your studies in the way your conscience can name honest. More and more endeavour to do that.

Gradually see what kind of work you individually can do; it is the first of all problems for a man to find out what kind of work he is to do in this universe. In short, morality as regards study is, as in all other things, the primary consideration, and overrules all others.

33. The time is now near at hand which must probably determine whether Americans are to be freemen or slaves; whether they are to have any property they can call their own; whether their houses and farms are to be pillaged and destroyed, and themselves consigned to a state of wretchedness, from which no human efforts will deliver them. The fate of unborn millions will now depend, under God, on the courage and conduct of this army. Our cruel and unrelenting enemy leaves us only the choice of a brave resistance, or the most abject submission. We have, therefore, to resolve to conquer or to die.

Our own, our country's honour, calls upon us for a vigorous and manly exertion; and if we now shamefully fail, we shall become infamous to the whole world! Let us, then, rely on the goodness of our cause, and the aid of the Supreme Being, in whose hands victory is, to animate and encourage

us to great and noble actions. The eyes of all our countrymen are now upon us, and we shall have their blessings and praises, if happily we are the instruments of saving them from the tyranny meditated against them. Let us, therefore, animate and encourage each other, and show the whole world that a freeman contending for liberty on his own ground is superior to any slavish mercenary on earth.

34. "Of making books there is no end," complained the Preacher; and did not perceive how highly he was praising letters as an occupation. There is no end, indeed, to making books or experiments, or to travel, or to gathering wealth. Problem gives rise to problem. We may study for ever, and we are never as learned as we would. We have never made a statue worthy of our dreams. And where we have discovered a continent, or crossed a chain of mountains, it is only to find another ocean or another plain upon the further side. In the infinite universe there is room for our swiftest diligence and to spare. It is not like the works of Carlyle, which can be read to an end. Even in a corner of it, in a private park, or in the neighbourhood of a single hamlet, the weather and the seasons keep so deftly changing that although we walk there for a lifetime there will be always something new to startle and delight us.

35. I can understand the feelings of those who warn the nation that they will never again consent to the sending of American youth on the soil of Europe. But as I remember nobody has asked them to consent, for nobody expects such an undertaking. The overwhelming majority of my fellow citizens do not abandon in the slightest their hope and expectation that the United States will not become involved in military participation in the war. I can also understand the wishfulness of those who over-simplify the situation by repeating that all

we have to do is to mind our own business and keep the nation from war. But there is a vast difference between keeping from war and pretending this war is none of our business. We have not to go to war with other nations, but at least we can strive with other nations to encourage the kind of peace that will lighten the troubles of the world, and by so doing help our own nation as well.

It becomes clearer and clearer that the future world will be a shabby and dangerous place to live in, yes, even for Americans to live in, if it is ruled by force in the hands of a few.

XV. TRANSLATION

To put one's own thoughts into adequate words is difficult enough; but it is even more difficult sometimes to put the thoughts of others into suitable words. Thus it is that in paraphrasing, precis writing, and translation some difficulty is met with. Of these, translation presents most difficulty; because, whereas paraphrasing and precis writing demand an ability to understand and use one language, translation demands facility in two languages. A translator should know not only how to put his own thoughts into words, but also be able to understand and express clearly and forcefully the thoughts and ideas of other persons, expressed in another language.

It must not be imagined that translation is an easy thing needing no special preparation, and that a little knowledge of English is sufficient to enable a person to translate from an Indian language into English. Translation by students is sometimes nothing short of a misrepresentation of the original in mangled English. It seems proper therefore to impress upon students the need to cultivate skill at translation as an art.

In order to translate well it is necessary to understand the niceties of the original language, and it is equally essential to have a good understanding of the niceties of English. Attention may here be called to what has already been said (in the first chapter) about the means of acquiring facility in English composition. Reading good books and constant practice will be found to be as useful for the purposes of translation as for all composition. When English books are read proverbs

and idioms should be carefully noted and a comparison made with equivalent proverbs and idioms in the Indian language; note should also be made of words that have different meanings in different contexts; and so forth.

Proverbs and Idioms. A word may here be said about the translation of proverbs and idioms into English. A number of phrases and sayings can be rendered into English easily by means of equivalent idiomatic expressions and sayings; about these there need be no difference of opinion. For example "*ant bhala so bhala*" أنت بھلا سو بھلا may be translated into English as "All is well that ends well", which is both correct and elegant. But when we come to phrases which do not have their exact equivalents in English we are faced with a real difficulty. The question which the translator asks himself under such circumstances is whether he should resort to a more or less literal translation of the words, or whether he should give idiom for idiom and proverb for proverb. When such a difficulty arises the soundest rule to be followed appears to be this: Give a literal translation in good English, and also give (in brackets) an English idiom or proverb, as the case may be, which conveys a similar idea.

General Method of Translation. For translation in general the following plan may be used with advantage:—

1. Read the original passage carefully more than once, until you have made sure that you understand the significance, emphasis, feeling, humour, pathos, or irony of the passage. The translation should not be a mere word for word rendering of the original into English: it should convey, as accurately as possible, the whole impression that the original passage creates in your mind.

2. Distinguish clearly between the principal clauses in sentences and their dependent clauses. This

is important because the arrangement of clauses in sentences in Indian languages is often very different from the arrangement of clauses in English sentences. Many of the Indian languages do not follow an efficient and consistent system of punctuation, the reader being left, as a rule, to supply his own pauses as he reads.

3. Underline all the words and phrases you find difficult, and make a special effort to find suitable expressions to translate them. If alternatives occur to you, note them all down, and then pick out the word or phrase that seems most suited. After you have picked out the best *avoid the use of alternatives* in the translation you finally prepare. For instance when you want to translate "*Usne khub khana khaya*", اس نے خوب کھانا کھایا say *either* "He ate a good meal"; *or* "He did full justice to the meal"; but *never write* "He ate a good meal or he did full justice to the food". Your translation must have a literary value, which cannot be obtained if you introduce into it unnecessary alternatives.

After you have selected your words and phrases, write out the translation, keeping in mind the following considerations:

(*a*) You have to be as literal as possible; but at the same time your English must be as idiomatic as you can make it. A good translation always aims at a *faithful representation* of the ideas of the original passage. For instance if you have to translate "*Usne apni taswir khinchwai*," اُس نے اپنی تصویر کھنچوائی you may be too literal and say "He had his picture drawn", which is not good English. The sentence may be translated correctly as either "He had his picture taken" or "He had himself photographed." Or, if the picture is a sketch or painting by some artist, you may say, "He sat for his portrait."

(*b*) In translating, add nothing to the original,

and subtract nothing from it.

(*c*) Write simple English; do not multiply words unnecessarily. Economy of words is a great virtue. To write simply and to express your ideas in as few words as possible shows command over the language, and saves your time as well as that of the reader.

(*d*) Avoid confusing the direct and indirect forms of narration. Junior students very often follow the style of the Indian original so literally that they commit serious errors in English. When you have to translate sentences like "*Woh mere kamare men aya our kahne laga ki meri kitab de do,*"

وہ میرے کمرے میں آیا اور کہنے لگا کہ میری کتاب دیدو

say *either* "He came to my room and asked for his book;" *or* "He came to my room and said, 'Give me my book.'" *Never say* "He came to my room and said that give me my book."

(*e*) If you are faced with a long, unwieldy sentence in the passage to be translated, break it up into a number of small (and preferably simple) sentences while translating. Better this than imitating the exact construction of the original and landing yourself into all kinds of difficulties and errors.

The following sentence was set for translation to an Intermediate class, and in a class of seventy students all except two stumbled badly over tenses:

"*Hamari tawarikh men aise zamane guzar chuke hain (aur inko guzre bahut muddat nahin hui) jabke hamare mudabbaran-i-mulk (mulki rahnuma), yih khyal karte kih Saltanat-i-Bartaniya men daimi ittifaq nahin rah sakta, yih samajne lage kih woh waqt anewala hai jabke Saltanat ke woh bare bare hisse jo ab apna intizam khud karte hain aise laiq our khud-mukhtar ho jaenge kih apni Saltanat-i-Bartaniya se alaihdgi chahenge.*"

ہماری تواریخ میں، ایسے زمانے گذر چکے ہیں (اور انکو

گذرے بہت مدت نہیں ہوئی) جبکہ ہمارے مدبران ملک
(ملکی رہنما) یہ خیال کرکے کہ سلطنت برطانیہ میں دائمی اتفاق
نہیں رہ سکتا – یہ سمجھنے لگا کہ وہ وقت آنیوالا ہے جبکہ سلطنت
کے وہ بڑے بڑے حصے جو اب اپنا انتظام خود کرتے ہیں ایسے لائق
اور خود مختار ہو جائینگے کہ آپ ہی سلطنت برطانیہ سے علیحدگی
چاہینگے –

The translation reproduced below illustrates the errors into which many students fell.

"In our history such times have passed and these times have not passed long ago when leaders of our country, thought, that there cannot remain unity in the British Empire and began to think that that time will come, when, those big parts of the empire, who rule themselves, they will be so independent that they will request themselves that they should be separated from the British Empire."

The correct translation should read:

"There have been periods in our history, not very far distant, when our statesmen, despairing of the possibility of a permanent union in the British Empire, have concluded that a time would come when the bigger self-governing dominions would grow strong and independent and would claim entire separation from the Empire."

Comparing the two translations the former reveals two types of errors (not to mention mistakes due to a poor vocabulary): (*a*) Errors in punctuation, and (*b*) errors in sequence of tense. To minimise the chances of such errors creeping in the sentence may be suitably broken up into small sentences and translated somewhat as follows:

"There have been periods in our history, not very far distant, when our statesmen have despaired of any permanent union among the units of the British Empire.

Thus they (these statesmen) have concluded that a time would come when the bigger self-governing dominions would become strong and independent, and would claim separation from the Empire."

(*f*) When the first draft is complete revise it *clause by clause* and introduce improvements where possible.

(*g*) Read your translation *as a whole* to see how it reads. Make sure that the clauses fit well into one another, and that you discover no awkwardness anywhere. But (*i*) if you find that a certain word has been too often used, and that the repetition jars upon the ear, substitute other words to break the monotony of sound; or (*ii*) if you discover that the pronouns you have used are not intelligibly related to their antecedents, repeat the antecedent nouns, or bring the antecedents and the pronouns closer together.

Practice will enable you to detect defects and to correct them.

For instance try to translate these lines literally: "*Guzre zamane ke Hindostani apne bazurgon ke ijad kiye hue rasm o riwaj par bila chun o chira amal kiya karte tthe. Unke aiso karne ke liye kitni bhi maqul wajah kyun no hon lekin yih kahna sachchai se khali nahin kih har ek shakhs in ko unhi jaise iman ke sath qabul nahin kar sakta.*"

گذرے زمانے کے ھندوستانی اپنے بزرگوں کے ایجاد کئے ھوے رسم و رواج پر بلا چون و چرا عمل کیا کرتے تھے – اُنکے ایسا کرنیکے لئے کتنی بھی معقول وجہ کیوں نہ ھوں لیکن یہ کہنا سچائی سے خالی نہیں کہ ھر ایک شخص ان کو انہی جیسے ایمان کے ساتھہ قبول نہیں کر سکتا –

We get a translation somewhat as follows:

"In the past Indians followed the traditions of their ancestors without questioning *their* wisdom. Whatever reasons *they* might have had for these practices it is but

reasonable to say that everyone cannot accept them with equal conviction."

Obviously some pronouns are obscure in this translation. To remove the ambiguity of the passage we may alter it to read as follows:

"In the past Indians followed the traditions of their ancestors without questioning the wisdom of *such traditions*. Whatever reasons *those ancestors* might have had for those practices, it is but reasonable to say that every one cannot accept them with equal conviction."

It has been pointed out in a previous chapter that in composition as in everything else practice alone leads to perfection. Ability to translate well will come only with practice.* A good book of grammar and a good dictionary are indispensable. In addition to the English dictionary that all students possess, two more dictionaries may with advantage be added to the student's stock of reference books: a good dictionary of the mother-tongue and a suitable dictionary of that language and English.

*Suitable passages for translation may be found in many books. A collection of translation exercises (Urdu as well as Hindi, by Prof. M. S. Bhatty) is published by the publishers of this book.

APPENDIX I

Figures of Speech

In order to secure emphasis, vividness, concreteness, beauty, or some other special effects, the ordinary arrangement or application of words is often found inadequate. In such cases we intentionally adopt some special way of expressing our ideas: and these special ways of expression are called "Figures of Speech". For example, if we felt that "No one could believe that this would happen" was not emphatic enough we could say "Could any one believe that this would happen?"; or again, instead of saying "She is very lovely" we may say, "She is lovely as a rose."

Although figures of speech make the language more emphatic or beautiful, and are effective in attracting the attention of the reader, it is well not to introduce figures of speech into ordinary prose merely for purposes of ornament. Figures of speech should be used only under special circumstances.

There are many figures of speech; the following are the more common ones:

Simile. When unlike objects are compared, the comparison being introduced by *as* or *like*, we have a simile; as "My faith is as firm as a rock." But when we say "Rama is as tall as Lakshman" we do not have any figure of speech; it is just an ordinary comparison, the objects of comparison being of the same kind.

Metaphor. When, on account of some obvious similarity or analogy between two different things, the name or attribute of the one is transferred to the other, we get a metaphor. Or in other words a metaphor is a

comparison of unlike objects without *as* or *like*. Thus instead of saying, "Nature, like a fond mother, provides us with ample means of rest", we may say, "Nature, a fond mother, provides us with ample means of rest." The first of these sentences is a simile and the second a metaphor. Other examples of metaphor are:

"My mind to me a kingdom is."
He is the pillar of the state.
He poured forth a stream of eloquence.

But it is not right to say "He poured forth a *stream* of eloquence that *burnt* into the hearts of the audience;" in the first part of the sentence the eloquence is compared to a stream, and in the second part we are told that it *burnt*—obviously the eloquence is being thought of as a fire. This is a case of Mixed Metaphor. Another instance of mixed metaphor is "The witness was gradually *sailing* into dangerous *ground*." Mixed metaphors, which result from combining unrelated metaphors, must be avoided. The same metaphor must be maintained throughout a continuous connected passage. But a number of different metaphors may be introduced to form a series, provided they are maintained separately.

Personification. When we attribute personality to inanimate objects such as trees, mountains and other such things, or to feelings, emotions, and other abstractions, such as fear, love, etc., we have personification.

The storm was raging. (Storm thought of as a person).
The very stones have ears. (Attribution of personal characteristics to stones).
The stars blushed at this deed of darkness.

Apostrophe. When a personified object or idea is directly addressed we get the figure of speech called apostrophe. The same figure is involved when we address, *for rhetorical purposes*, a person who is actually

present before us, or who though not actually present is imagined to be present.

> Where are thy charms, O solitude?
> Awake, my Soul, and sing!
> O Caledonia! stern and wild!

Note that the mere calling of a person does not make a figure of speech. There is no figure of speech in "John, you naughty boy, come here at once!"

Allegory. This figure of speech consists of a series of metaphors connected together to form a story which with all its details has a symbolic meaning, detail by detail, other than the obvious meaning. Thus we may say that allegory is a form of literature rather than a figure of speech. One of the great allegories in the English language is Bunyan's *The Pilgrim's Progress.* Others are Spenser's *Faerie Queene*, Swift's *Gulliver's Travels.* Many of the stories told by Jesus to illustrate his sayings are allegorical.

Parable. A short allegory in which some religious or moral truth is taught or illustrated is called a parable. The stories told by Jesus are parables. The story of which an outline is given on page 226 is one of the parables of Jesus.

Fable. A story in which animals are invested with human intelligence and which has a moral lesson to teach is called a fable. The fables of Æsop are famous. Many fables are found in the Sanskrit works called *Panchatantra* and *Hitopadesa.* Sometimes the term fable is used in the sense of any fictitious narrative.

Metonymy. In this figure of speech one thing is spoken of by the name of another which is closely and familiarly associated with it. Thus a word denoting the *effect* may be substituted for the *cause*, the *instrument* for the *agent*, the *container* or vessel for the *thing contained*, the *sign* or *symbol* for the *thing symbolized*,

the *author* for his *works.*

He drank the wine without realising that there was *death* in that cup. (*Death* for cause of death).

The *pen* is mightier than the *sword.* (*Pen* and *sword* for poet and warrior—instrument for agent).

The whole *town* came out to see the tamasha. (*Town* for people of the town——container for the contained).

He drank the *cup.* (*Cup* for the contents of the cup).

The Crown was represented by Mr. Simon. (*Crown* for king——symbol for the thing or person symbolized).

I enjoy reading *Shakespeare.* (*Shakespeare* for Shakespeare's works).

Synecdoche. This figure of speech is very much like metonymy and is often confused with it. When a more comprehensive term is used instead of a less comprehensive one, or *vice versa*, we have a synecdoche. Thus the *whole* of an object may be referred to by a *part* of it, or *vice versa;* as "Daily *bread*" for "daily *food;*" "All *hands* were at work" for "All *men* were at work;" "They were, all told, seventy *souls*" for "They were, all told, seventy *human beings.*" A *thing* may be represented by the *material* of which it is made; as "The foeman's angry *steel*" for "sword." The *abstract* may be used for the *concrete;* as "The insolence of *office*" (officials).

Transferred Epithet. When a descriptive term is transferred from its proper word to another closely connected, we have a transferred epithet.

"The ploughman homeward plods his *weary* way. (*Weary* really belongs to ploughman, but is transferred to way).

Hyperbole is a deliberate exaggeration or over-statement for some special purpose or due to great stress of emotion.

> A thousand, thousand times I told thee to beware.
> (Thousand merely means many times).
> Methought his eyes
> Were two full moons; he had a thousand noses.

Irony. When we state the opposite of what we mean, intending our statement to be construed as the opposite of what it literally means, we have irony.

> With his usual punctuality Lateef came ten minutes after the train had left the station.

Oxymoron. When two apparently contradictory terms are joined together in one phrase we get an oxymoron; as, *cruel kindness, open secret, pleasing distress, idly busy.*

Paradox. A statement which on the face of it seems absurd, but really contains some truth is called a paradox.

> Every great movement comes to an end at the birth of its founder.
>
> We die as soon as we are born; it is only after death that we begin to live again.

Antithesis. In this figure of speech words expressing opposite ideas are placed in such a way as to form a contrast.

> He bent his knee before God: but he held his head high before men.
>
> Prosperity makes friends, but adversity tries them.

Climax. In this figure ideas are arranged in a series, with the most important coming at the end, so as to make a striking or impressive close.

> His nose was small, feeble, nothing.
> Simple, erect, severe, austere, sublime.

Exclamation is used to express strong emotion.

O to be in England, now that April's there!
Delay, and still delay!

Interrogation or **Rhetorical Question** occurs when for rhetorical purposes a question is put, the answer being implied in the question itself. When the question is affirmative it is equivalent to a negative statement, and when the question is negative it is equivalent to a positive statement.

What do they know of England, who only England know?
Is there any man alive who does not love his country?
Will no one come to the rescue of the daughter of a Rajput prince?

Onomatopoeia as a figure of speech means the use of words whose sounds are naturally suggestive of their meaning.

I heard the water lapping on the crag,
And the long ripple washing in the reeds.

Soft is the strain when Zephyr gently blows,
And the smooth stream in smoother numbers flows;

But when loud surges lash the sounding shore,
The hoarse, rough verse should like the torrent roar.

APPENDIX II

Idioms and Familiar Expressions

The following is a list of some of the more familiar of the idiomatic expressions in modern English. The student should be acquainted with these and other expressions. He may sometimes use some of them in his composition. But it must not be thought that their use improves the quality of one's expression. Many of these idioms have become hackneyed. It is best therefore to avoid using them frequently.

1. To give oneself AIRS—to be conceited or arrogant in behaviour. "Mohan is the best tennis player in college and so he is giving himself airs."
2. APPLE of one's eye—something greatly valued, like the eyeball which is sometimes called the "apple of the eye." "He would have protected Grace's good repute as the apple of his eye."
3. APPLE-PIE order—extreme neatness. "My mother likes to have the house in apple-pie order always."
4. To make ASSURANCE doubly sure—to take every possible precaution. "The servant had closed all the doors, but to make assurance doubly sure I examined every door myself."
5. To cleanse the AUGEAN STABLES—to clean

out something that very badly needs cleaning, physically or morally. Augeas, king of Ellis, had a stable in which three thousand oxen had lived for thirty years without any cleaning during that period. Hercules was set the task of cleaning out the stables. Hercules accomplished the task by causing two rivers to flow through them. "The affairs of the state had sunk into a condition of extreme corruption when Smith undertook to cleanse the Augean stables."

6. An AXE to grind—a personal interest, usually of a material kind, in something. "In asking the committee to adopt this system I have no axe to grind."
7. To turn one's BACK upon—to desert, to give up. "My guardian has turned his back upon me and I am now without a friend."
8. To keep the BALL rolling—to keep a conversation or an undertaking going. "The situation was becoming extremely dull but I managed to keep the ball rolling."
9. To BEARD the lion in his own den—to attack a feared person on his own ground. "Rama decided to invade Lanka and beard the lion in his own den."
10. A BED of roses—a completely agreeable position or situation. "Life is not a bed of roses."
11. To have a BEE in one's bonnet—to have a fixed, crazy notion. "The latest bee in his bonnet is that standing on his head will make his hair grow again."
12. To hit below the BELT—to strike unfairly; to take unfair advantage of another person.

"For Mrs. Smith to threaten to fast to death unless her daughter gave up her lover was to hit below the belt."

13. BETWEEN Scylla and Charybdis—between two evils or dangers, so that avoiding one you fall into the other. "The politician found himself between Scylla and Charybdis: if he supported the bill he would lose the confidence of his party, and if he opposed it he would be branded as a reactionary."

14. To have a BONE to pick with anyone—to have some cause of quarrel or complaint against someone. "Mr. Smith called on me this morning, he had a bone to pick with me."

15. To make no BONES—to have no hesitation; to publish openly. "Rama makes no bones of his dislike of Krishna."

16. In the (good or bad) BOOKS of—in favour or disfavour with. "If you wish to remain in her good books you had better not call her 'the old lady.'" "He did not call on his uncle often enough and thus got into his bad books."

17. To draw the long BOW—to exaggerate. "The traveller told many interesting tales, but frequently I suspected that he was drawing the long bow."

18. To have a second string to one's BOW—to have an alternative scheme; to have something in reserve in case an undertaking should go wrong. "I am trying very hard to secure employment in the Chemical Industries, Limited, but I have a second string to my bow—I have completed my medical studies

and can set up a practice whenever I want to."

19. To BREAK the ice—to overcome the initial awkwardness; to begin a conversation after a period of awkward silence. "I began by talking about the weather—the weather is always a help in breaking the ice."

20. To take away one's BREATH—to cause great surprise or produce a shock. "The lawyer took away my breath when he told me that my uncle had left me all his property by his will." "The news of the bombing of Rangoon took away my breath."

21. TO BRING DOWN the house—to win the complete approval and applause of an audience (by dramatic performance, speech, etc.). "Every sentence brought down the house as I never saw one brought down before."

22. A BULL in a China shop—something clumsy, in a place where its presence will cause damage. A person who behaves clumsily and rudely in a situation where delicacy is needed. "Dr. Hog was not a successful practitioner; instead of showing sympathy and understanding towards his patients he behaved like a bull in a China shop."

23. To take the BULL by the horns—to face difficulties and dangers, not shirking or evading them. "My father was unwilling to give me anything but the meagrest allowance, and he was not an easy man to deal with; but one day I decided to take the bull by the horns."

24. To BURN the candle at both ends—to exhaust one's energy and resources by expending them in different directions. To be extravagant. "The young men of today burn their candles at both ends; the result will be disillusionment in their old age."

25. To BURN one's boats (or bridges)—to leave no means of retreat; to take an irrevocable step. "Ram Kishore sold all his property, and settled all his accounts, and having thus burned his boats he went away to Burma never to return to the Punjab."

26. To BURN one's fingers—to suffer loss or hurt by meddling with something outside one's scope or sphere. "Krishna Prasad speculated on stocks and shares against my advice and he has burned his fingers."

27. To BURY the hatchet—to give up hostilities. "Smith and Jackson were at daggers drawn for several years, but the other day, under the influence of a common friend, they decided to bury the hatchet."

28. To beat about the BUSH—to be unable or unwilling to come to the point. "No; give me a chap that hits out straight from the shoulder. Can't you see that this is worth a hundred Joneses beating about the bush and droning us all to sleep?"

29. To let BYGONES be bygones—to forget past mistakes or misunderstandings and begin again. "Can't we let bygones be bygones and start afresh?"

30. To hold (or show) a CANDLE to anyone—to be worthy of comparison to anyone. The

phrase is usually found in a negative context; as, "Rosalind is not worthy to hold a candle to Juliet." "There wasn't one in all that crowd to show a candle to my father." "She is the sweetest girl in England and my sisters are not fit to hold candles to her."

31. CASTLES in the air—impracticable schemes. "Abdul sat dreaming and building castles in the air, and meanwhile opportunities were slipping past him."

32. To let the CAT out of the bag—to divulge a secret. "The political secret was strictly maintained, until the wife of a leading statesman let the cat out of the bag."

33. To make a CAT'S PAW of—to use someone as a tool in some unpleasant business. The monkey used the paw of his friend the cat to pull some chestnuts out of the fire. "In her effort to save her reputation Leela made a cat's paw of me."

34. To make a CLEAN BREAST of anything—to make a complete confession. "The boy was sullen at first but after a while he made a clean breast of it, and now we are on happy terms again."

35. To show a CLEAN PAIR OF HEELS—to run away. "The conscript soldiers had no heart for the fight, and when the enemy appeared they showed a clean pair of heels."

36. To haul (or call or bring) over the COALS—to give a severe scolding. "Lateef had again failed to do his work and the teacher hauled him over the coals for it."

37. To heap COALS of fire on one's head—to return

good for evil and thus make the wrong-doer ashamed of his conduct. "Jean had stolen the Bishop's candlesticks but the Bishop heaped coals of fire on Jean's head by asking him to keep the candlesticks as a present."

38. To keep one's own COUNSEL—to keep one's thoughts to oneself; to maintain a discreet silence. "His friends tried to get the information from him but he kept his own counsel."

39. At DAGGERS drawn—in a state of bitter hostility. "The Whigs and the Tories were at this time at daggers drawn."

40. DEAD as a door-nail (or a herring)—absolutely dead. " 'What! is the old king dead?' 'As a nail in door.' "

41. Between the DEVIL and the deep sea—between two threatening dangers. (Same meaning as Between Scylla and Charybdis).

42. To throw DUST in a man's eyes—to mislead or deceive a person. "The attempts of the young man to throw dust in the eyes of the girl's father did not succeed."

43. To set by the EARS—to bring about a quarrel. "The argument between the two had become heated and the interference of Thomson set them by the ears."

44. To have (or put) all one's EGGS in one basket—to put all one's money into one venture; to depend entirely on one undertaking or scheme. "Rama has lost all his money in the failure of the National Bank; I had warned him against putting all his eggs in

one basket, but he paid no heed to me."

45. To make both ENDS meet—to make one's income equal to one's expense; to live within one's income. "To cut one's coat according to one's cloth" is a related expression. "I find it difficult to make both ends meet."

46. To see EYE to eye—to have the same opinions on any particular matter. "The father and the son could not see eye to eye on the question of the use of the ancestral property."

47. To play the second FIDDLE—to be in an inferior or subordinate position. "Krishna's friend Rama was a dominating man and Krishna found that he had always to be playing second fiddle to Rama."

48. To cut a FIGURE—to produce a striking impression; to look outstanding. "He ruined his mother that he might cut a figure at the university."

49. To have a FINGER in the pie—to have something to do with an affair. "Mohammed was ambitious and wanted to have a finger in every pie."

50. To play the GAME—to keep to the rules of a game; to behave in a straightforward, honourable manner. "If you do not finish that piece of work by tomorrow, you will not be playing the game."

51. Against the GRAIN—contrary to one's inclination or nature. "I cannot flatter—flattering goes against the grain."

52. With a GRAIN of salt—with some reservation; not at the face value of (an account or

story). "Sardar Saheb is a professional story-teller and some of his stories of adventure must be taken with a grain of salt."

53. An old HAND—an experienced person. "I am an old hand at electioneering."

54. HAND in glove (or Hand and glove)—on very intimate terms; very closely associated. "Johnson's ways are mysterious—he seems to be hand in glove with the devil."

55. To get the HANG of a thing—to understand the general drift or principle of a thing. "The professor was somewhat technical in his lecture, but I got the hang of the thing."

56. To HARP on the same string—to speak on one subject all the time. "The aged mother could not get over the grief caused by her son's death, and she was ever harping on the same string."

57. To make HAY while the sun shines—to take every advantage of a favourable opportunity. "Jane's mistress was kind and generous, and Jane made hay while the sun shone."

58. To make neither HEAD nor tail of anything—to be unable to understand the sense or point of a statement or situation. "You did say some queer things, ma'am, and I couldn't make head nor tail of what you said."

59. To keep one's HEAD above water—to keep out of debt or bankruptcy. "Babulal and his wife toiled hard to keep their heads above water."

60. To HIT the nail on the head—to say just what needed to be said; to state the exact point.

"Many true and wise things have been said about mankind, but Shakespeare hit the nail on the head when he said 'Lord! what fools these mortals be!'"

61. HOBSON'S choice—no choice at all. "Lakshman hated clerical work, but the only post he could get was that of a clerk—it was a case of Hobson's choice for him."

62. To HOLD water—to bear close scrutiny (generally used negatively). "The statements made by the political speaker could not hold water."

63. By HOOK or by crook—by some means or other; by any device. "When James decides to get something he gets it by hook or by crook."

64. To be on (or between) the HORNS of a dilemma—to be in an extremely difficult situation, from which no escape seems possible. "I needed the money very badly, but I could not take it without causing much hardship to Margaret; I was indeed on the horns of a dilemma."

65. To bring (or raise) a HORNET'S NEST about one's ears—to bring upon oneself the criticism or enmity of a large number of people. "Although the party seemed to succeed in their purpose, they had raised a hornet's nest about their ears."

66. At the eleventh HOUR—just in time, when it is almost too late. "At the eleventh hour he is compelled to take the last chance applicant."

67. To eat HUMBLE-PIE—to be humiliated; to

apologise abjectly. "After the War the victorious German generals made France eat humble-pie."

68. To have many IRONS in the fire—to have many plans or projects on hand at the same time. "He had many irons in the fire—he was writing a novel, a play of his was being successfully performed, and he was sedulously paying court to a wealthy widow."

69. To strike while the IRON is hot—to take immediate advantage of a situation; to act with promptitude. "The manager was pleased with my work and seemed to be in a benevolent mood; I struck while the iron was hot and obtained a promotion."

70. To LAY heads together—to plan together; to consult. "Gentlemen, said the Chairman, we must lay our heads together and evolve a plan of action."

71. To take a LEAF out of another's book—to imitate another person in some particular; to follow someone else's method. "Indians may well take a leaf or two out of the book of the Japanese."

72. To turn over a new LEAF—to begin a new mode of life. "I suppose he will turn over a new leaf, now there's a lady at the head of the establishment."

73. To pull a person's LEG—to make fun of someone. "George was a newcomer to the party, and all the others joined together to pull his leg."

74. To give a LEG up—literally, to help into the saddle; figuratively, to help a man to get on

in life. "My uncle was a successful lawyer and when I set up as a lawyer he gave me a leg up."

75. To stand on one's own LEGS—to be independent. "The young man had to take the help of his father for a very long time because he did not make adequate efforts to stand on his own legs."

76. To MAKE good—to make compensation for. "Scott was involved in a debt of many hundreds of pounds; but he made good the loss by hard work."

77. To cry over spilt MILK—to indulge in useless regrets. "We cannot now help what is past; it is no use crying over spilt milk; let us gird our loins and address ourselves to the tasks that lie ahead."

78. To MINCE matters (or, the matter)—to be unwilling to speak bluntly; to represent in a favourable light. "Not being a woman given to mincing matters she puts her meaning beyond a doubt."

79. To turn up one's NOSE at—to look with contempt upon. "He has a harsh, arrogant, Prussian way of turning up his nose at things."

80. To pay through the NOSE—to pay an excessive price. "I was a newcomer to the place and not knowing the art of bargaining with the tradesmen I paid through the nose for most of the things I bought."

81. To pour OIL on troubled waters—to exercise a pacifying influence. "The argument had become very heated and tempers were rising

high; the chairman then stopped the discussion and tried to pour oil on the troubled waters."

82. A fly in the OINTMENT—something that spoils an otherwise excellent situation. "The mother had made splendid plans for the marriage of her daughters, but there was a fly in the ointment—not one of the daughters was really pretty."

83. To hold the OLIVE branch—to attempt to bring about peace and reconciliation. "Mr. Chamberlain went to Munich to meet Herr Hitler with an olive branch."

84. To mind one's P's and Q's—to be careful in one's behaviour. "I think that this world is a very good sort of world, and that a man can get along in it very well if he minds his p's and q's."

85. To PULL the strings—to set at work secret influences; to be the hidden promoter of anything. "Although the Government seems powerful the men who pull the strings are the capitalists."

86. To READ between the lines—to see a concealed meaning. "The letter seemed quite cheerful, but reading between the lines one could gather that the writer was unhappy."

87. To ROB Peter to pay Paul—to take or borrow from one person to pay another. "In cutting the grant to the universities in order to increase the number of officers in the revenue department, the Government was robbing Peter to pay Paul."

88. To cross THE RUBICON—to take a decisive

and irrevocable step. "Hitler did not want war, but when he attacked Poland the die was cast, the Rubicon crossed."

89. To SCREW one's courage to the sticking-place—to be determined and bold till an action is completed. "But screw your courage to the sticking-place, and we'll not fail." (*Macbeth*).

90. To give (or show or turn) the cold SHOULDER—to treat with coldness; to show lack of interest. "The Buckinghams were friends of mine, but since the sudden windfall which made them wealthy they have given me the cold shoulder."

91. To put one's SHOULDER to the wheel—to do one's share of work earnestly. "His employers began to lose confidence in him, because they felt that he was not putting his shoulder to the wheel."

92. At SIXES and SEVENS—in disorder. "Tom was always careless in his habits, and I was not surprised to find that things were lying at sixes and sevens in his room."

93. To give the SLIP—to escape being caught. "The policemen were close on his heels, but he managed to give them the slip."

94. To call a SPADE a spade—to use downright and blunt language. "Viola, when will you leave off using such terrible words? Our poor father always said he never knew such a girl for calling a spade a spade."

95. To SPOIL for a fight—to be eager for a fight. "When the man came up to me I could see from his manner that he was spoiling for a

fight."

96. To put a SPOKE in another's wheel—to obstruct another man's plans or progress. "Rama was jealous of the steady progress of Krishna and he was plotting to put a spoke in Krishna's wheel."

97. To SPONGE upon another—to take advantage of another's goodness or weakness to obtain money or food from him; to be an idle burden upon anyone. "The ant lives upon her own honesty; whereas the fly is an intruder and a common smell-feast, that sponges upon other people's trenchers."

98. On the SPUR of the moment—acting on sudden inspiration or impulse; in an unpremeditated manner. "In reply to the teacher's question I said something on the spur of the moment, and the whole class burst out laughing."

99. To leave no STONE unturned—to use every possible means. "To secure the election of Mr. Wyndham his supporters left no stone unturned."

100. To fall between two STOOLS—to find that neither of two plans or friends or methods proves useful. "Lydia kept two lovers hanging on her string, but she fell between two stools and ended her days as an old maid."

101. The last STRAW—the last straw that breaks the camel's back; the final or culminating cause of calamity. "Kumar's life at this stage was one misfortune after another, but the death of his wife was the last straw. He never recovered from that."